london life

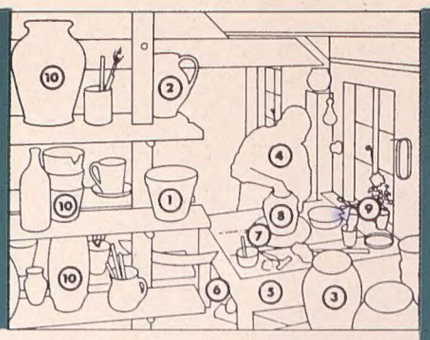
22 JANUARY 1966 2s 6d

LIFE WITH HAYLEY
BY HER FATHER

LIFE WITH THE SCOTS
WHO LIVE IN LONDON

LIFE IN THE SUN
FOR SUMMER PEOPLE

THE COUNTRY POTTER



AT POTTERY HILL, Wrecclesham, near Farnham in Surrey, where centuries ago the Romans fired their primitive kilns, Richard and Arthur Harris dig clay and bake pots in a pottery which sprawls happily on the hill crest. Address: Farnham Pottery, Wrecclesham, nr. Farnham, Surrey. (Shell Touring Map Number 2 from your Shell Dealer.)

Pottery, though one of the most ancient of crafts, is still practised in almost every county. The location of potteries was originally influenced by the presence of seams of clay and where faggots of wood for firing the kilns could be gathered from nearby woodlands.

Grandfather Absolom Harris established this pottery in 1872 to re-introduce the famous Farnham "Greenware" which was in use in the sixteenth century. Today the local blue galt clay is ideally suited to the making of robust horticultural and domestic ware such as bread crocks, terrace and flower pots **1**, pitchers **2** and huge Alibaba jars **3** each capable of hiding an Arabian knave. Here one watches spellbound, by the skill of the thrower **4** as he 'plonks' huge lumps of clay on to an old kick wheel shown in **5**. With effortless and rhythmic kicks on the foot treadle **6**, the wheel **7** revolves and with hands of great strength, the crude wet mass of clay is delicately drawn up and transformed into elegant shapes **8**. When the pot is thrown it is removed from the wheel by pulling a length of wire **9** across the wheel, whilst it is still in motion. Finished pots **10** are then stacked for initial drying and hardening.

Farnham Pottery has altered little through the ages and the vast cavern-like bottle kilns, each capable of holding thousands of pots at one firing, burn continuously for three days. Wood faggots and coal are fed endlessly into the kiln furnaces to send the temperature soaring to a thousand degrees centigrade and the flames shooting high above the snub snout of the kiln, lighting the sky at night. The glowing red hot pots must then be left a further four days to cool before they can be drawn from the kilns and handled.

In contrast, and under almost clinical conditions, visitors can see at Kingswood Pottery, Whitley, near Godalming (Shell Touring Map No. 2) (but not at week-ends) a more sophisticated pottery where glazed and gaily decorated ware is thrown on an electric wheel and is baked in electrically fired kilns. England and Wales have many such skilled craftsmen bringing centuries-old traditional techniques to bear on modern production problems. You can write for a list to the Rural Industries Bureau, 35 Camp Road, Wimbledon Common, London, S.W.19.

Also, the free monthly leaflet 'Go Shell' covering local events and information in your area is available from your Shell station.

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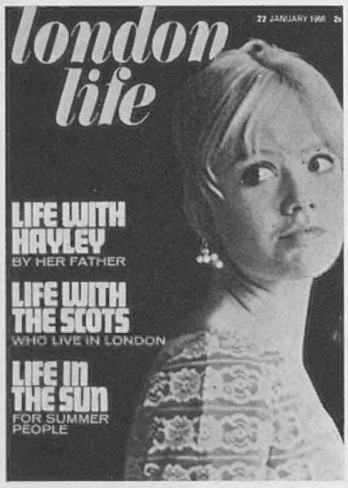
SHELL

inside london life



Hayley Mills – London Life's cover girl this week – "was born under a good star," says her mother. For what her father has to say turn to page 12

They have a strong network in London, an informal freemasonry of money, power and talent. Who are they? Will they ever go home? For the answers see page 18

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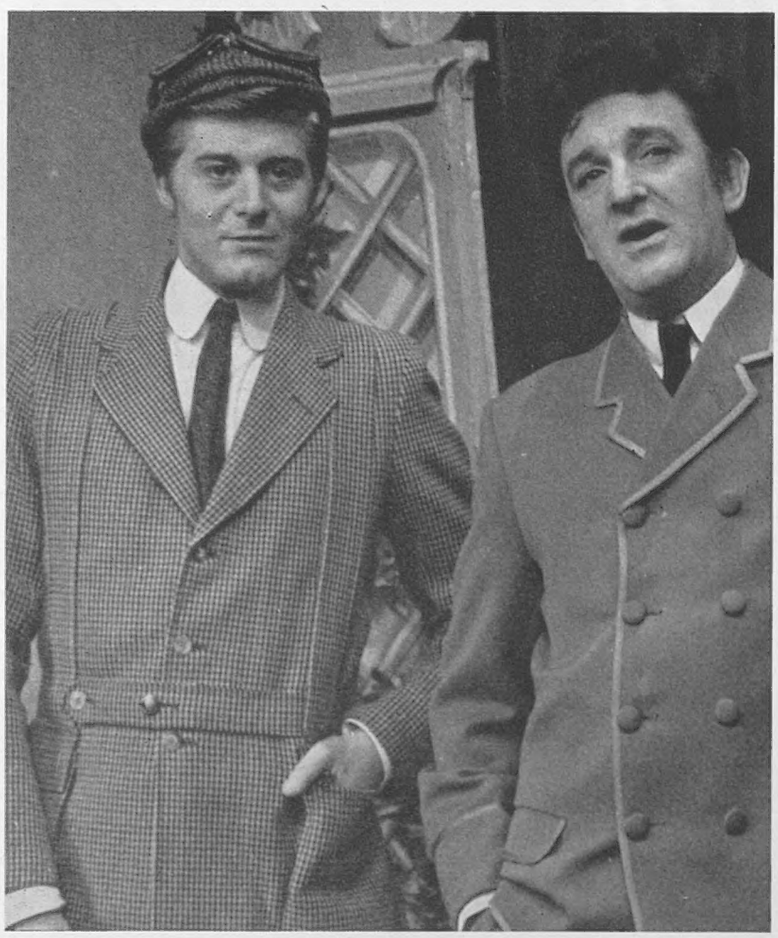
london life

The world premiere of a new Benjamin Britten opera, *The Burning Fiery Furnace*, should prove the greatest attraction of this summer's third City of London Festival. Sung by the English Opera Group, it will be given in Southwark Cathedral for the first time on 11 July – the opening day of the Festival.

Musically, the Festival will also offer concerts at St Paul's, Guildhall and Goldsmiths' Hall, and performances of *The Yeomen of the Guard*, appropriately, at the Tower of London. As usual, City firms will be encouraged to make their façades as gay as possible, and in the period of the Festival (11 July to 23 July) most City restaurants will make extra efforts both with their menus and with their hours of opening.

Since 1966 is the tercentenary of the Great Fire of London (no one seems to have made much fuss over last year's tercentenary of the Plague) the Festival will also include two special banquets in memory of Sir Christopher Wren. Given by the Lord Mayor at Guildhall on 22 and 23 July, the invitation-only banquets will mark the disaster which gave Wren the opportunity to transform the face of the old City. The only comparable incident in the City's history was, of course, the Blitz, and perhaps in 2240 there will be banquets in honour of the Barbican development.



If you want to know what the avant-garde of male fashion will be wearing this summer, you could do worse than take a trip to the Vaudeville Theatre to see Alan Badel in Man and Superman. The Spring collections of the leading male couturiers are likely to be full of the Edwardian (not Teddy Boy) line, with high-cut double-breasted suits, braiding, blazers and what one of them calls the Art Nouveau camp. Right in the Shavian period, in fact

A busy time for Joan

Joan Sutherland has a busy, and almost bizarre, series of recordings planned for this year. Perhaps the widest in appeal will be an album of Noël Coward's songs: but Miss Sutherland is also to produce an album of operetta excerpts and a new *Faust* later in the year.

Currently she is recording Rossini's *Semiramide*. This will be the first-ever full-length recording of the opera, and for it Decca have assembled a splendid cast, including Marilyn Horne as Arsace. The orchestra is the London Symphony, conducted by Richard Bonynge.

Next on the list is Bellini's *Beatrice di Tenda*, with Josephine Veasey and Luciano Pavarotti. Pavarotti is also to appear with Miss Sutherland in June. They will sing *La Fille du Regiment* at Covent Garden: their last appearance together was in *La Sonnambula* last June.

Semiramide has not only not previously been recorded: it has hardly been performed. There have in fact been just three major productions of it: Milan, 1962, Boston, 1965—and Miss Sutherland's own version with which she toured Australia last summer.

Now cast (as London Life anticipated on December 18) is Metalimport's new Beatles medal: unlike the earlier issues – Churchill, Kennedy – not in gold, but in silver. There are reportedly two reasons for this change of medium: the US Government forbids the sale of gold medals, and in any case, teenagers might find it a little easier to afford the cheaper metal in this case at £2 15s 6d. On the front, four unmistakable heads, on the reverse, four highly valuable autographs

Men who want to be taxed

Tim Holland, chairman of Crockford's, who in their turn have fingers in much of Britain's gambling from Quent's via Computerform to the Isle of Man, is full of gloom about the future of punting. "Once the Chancellor has established the impossibility of really taxing most forms of gambling," he says, "I expect the Home Office will decide that more controls and restrictions have become desirable." The first warning shot has in fact already come from George Thomas, MP, joint Parliamentary Under-Secretary of State at the Home Office (and himself a leading Nonconformist critic of gaming). As far as Holland is concerned, some kind of additional tax in the Budget would almost be welcome—it might save the industry from the moral critics.

Up and up go Northern Songs

The current puzzle for both show-business and the stockmarket is the steady climb in the price of Northern Songs – the public company whose principal asset is the song-writing of Lennon and McCartney. Standing before Christmas at 12s 6d, they had risen to 17s 6d by last week. No single reason for this suggests itself to the company, and brokers report no single large buying order. Nor, just after Christmas, can many teenage fans afford fresh investments. "I can only conclude" says a spokesman for Northern Songs "that everyone knows they're a good share. I bought mine at 7s 9d, and I'm pretty pleased."

In the bar of the Spaniard's Inn, Hampstead Heath, there is a penny and half-penny nailed up – the change left behind by a Scot attending the England-Scotland soccer international in 1938. *The publican is prepared to give it back to the owner if he can prove his claim.*

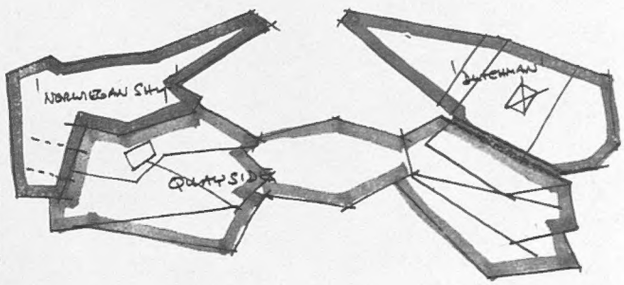
The epilogue – on David Frost

The first book from former TW3 scriptwriter Christopher Booker is due in May from Weidenfeld & Nicolson. Called *The Neophiliacs*, it is necessarily sub-titled "a picture of the New England, 1956-65".

"I have been writing flat out for the past nine weeks," Booker says: "but as I write, yet more implausible things happen which I have to put in. David Frost's breakfast party for instance deserves a whole epilogue to itself – politicians, bishops, publishers, industrialists all flocking to a party given by a fashionable comedian."

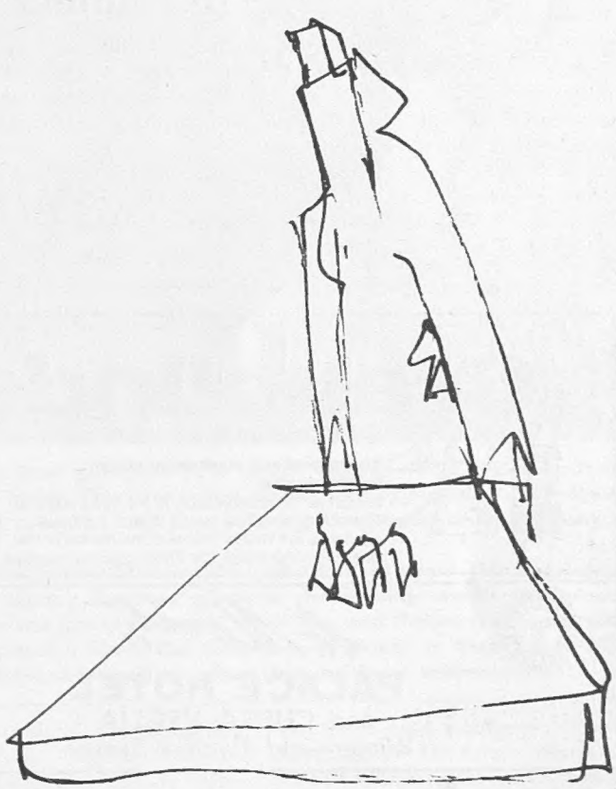
The running theme of the book is the steadily accelerating pressure in British public life to be not only "with it", but seen to be with it. So great, Booker believes, is the potency of non-events and non-people, that

continued on page 6



The first design: "The shapes could be rocks or ships, but there were the usual operatic problems of handling the chorus," says Kenny

The second phase: "I thought of attempting to work out something from the shape of the Dutchman's head, but the approach got too painterly"



The final conception: "The platform moves like the sea then becomes a ship, is anchored and becomes land. The rock at the back represents the Dutchman's ship"

Storm warning ahead for The Flying Dutchman

Sean Kenny's designs for the Covent Garden production of *The Flying Dutchman* (first performance 29 January) are expected to rouse virulent controversy amongst the great opera-going public. The musical director Mr George Solti, the director Clifford Williams and all the singers are elated and enthused by the sets: but Solti says "I confidently expect to receive fierce criticism." To date, London has coasted along quite happily with the production at Sadler's Wells which is naturalistic, and staged with a convincing representation of the ghost ship. Covent Garden has been expected to go one better, and make its ghost rather more awesome. "When I came together with Kenny and Clifford Williams," says Solti, "I said I wanted a naturalistic ship, real sailors, spinning girls. I wanted it all, nothing neo-Bayreuth. But after many phases and hundreds of sketches, something surrealistic developed which I find intensely exciting."

Kenny began designing six months ago, using a realistic approach. "I am interested in the sea – I come from the West Coast of Ireland, which is full of sea legends, but it seemed to me that this opera too often looks like something put out by the Norwegian Tourist Board, too domestic and cosy. It is a very romantic, epic story, not about a man who wants a little wife and home, but about a man seeking solace. It isn't a fairy story." After working on shapes representing ships and rocks, Kenny went through a stage he calls "painterly" which he rejected, and finally came up with a movable platform and a huge looming rock. "It will not," says Mr Solti, "be boring."

Mary Margaret: some backing from a swim-suit company for her attempt

reality and substance have almost disappeared: "Everything that happens now could easily have been arranged by a public relations company as a stunt – including elections, murders, marriages, Rhodesia, the lot."

Whatever the truth of his thesis, it seems likely to gain a wide audience: American rights have already gone, and other overseas and serial rights are being discussed. Compulsory reading for non-people, anyway.

Miss Mary's in training

Starting this week, early morning pedestrians on a line between Prince's Gate, Kensington, and the new Recreational Centre at Crystal Palace can expect to see an attractive but muscular girl flashing by on a mini-cycle. Mary Margaret Revell, 28, the glamorous American swimmer whose Channel attempt was called off at the last moment last year, is going into training for a fresh try this July.

Before she decided to concentrate on the Channel swim – still the Derby of long-distance swimmers – Miss Revell had completed a number of the world's other prolonged paddles: among them the Straits of Gibraltar and the short crossing (a mere 20 miles) of the Sea of Marmora. Last year's Channel assault was obstructed in the first instance by several hundred photographers and, by the time Miss Revell reached the boat, by a menacing wind.

"There's no money in swimming" according to Mary "and I am hoping to organize a syndicate of businessmen to back me." In fact, Miss Revell has had some backing from a swim-suit company, but it is nevertheless true that the swimming caper is on the whole a labour of love.

An exciting press handout, headed IMMEDIATE RELEASE, NEW WAVE 1966, announces: a Wig Tint Shoppe. Ye swinging trende?

Communication by picture

Perhaps the most moving exhibition on in London at the moment is at the New Art Centre, Sloane Street. The artist whose work they are showing is Bryan Pearce, 36: the paintings are bright, sunny, gay. The subjects are nearly all St Ives. The style is primitive, in the sense that his work reveals practically no external influence, artistic or social.

Although the exhibition is by any criterion very good, and should be judged without sentimentality, it must be recorded that the artist has since early childhood suffered from phenylketonuria – a rare disease, but one which cripples mental development. Bryan Pearce cannot com-

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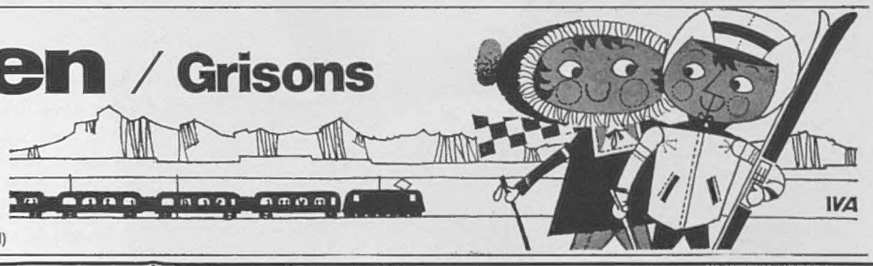

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municate with the world except through his paintings.

Pearce can talk, but not sustain any sort of rational exchange. All his efforts to communicate come through his paintings. Of them, suddenly, and without prompting, he says: "Everything is like summer. Everything is nice."

Pearce still goes regularly to a private teacher in St Ives to struggle with the sort of lesson normally given small children, but this, and all information about his handicap, was long withheld from the world by his family, who wanted to see his work accepted on its own merits. Now, it has been, culminating in this exhibition. The effect, says his mother, has been "miraculous".

If you have had difficulty in persuading the GPO to let you have a phone, and your local phone-box is out of order, console yourself with a telegraph pole: the Post Office are always eager to find buyers for their second-hand poles, at as little as two shillings each. One pole will yield about three hundredweight of good logs: the National Federation of Boys Clubs have built a log cabin in Ashdown Forest out of them; or you could toss an angry caber through your local telephone manager's window.

Cabaret makes a capture

Maxine Audley, sophisticated star of Noël Coward's *Present Laughter*, is planning to go into cabaret. It will be a completely new departure for her – so far her career has been along the Shakespeare belt with occasional excursions into good modern stuff, like her current show.

"I've always wanted to do cabaret," she says, "and then someone asked me to do it and promised me a date any time, so I am working out the

Maxine: satire, too

material. I have a writer producing for me and someone else working on costumes. I want to do as varied an act as possible with changes of clothes without actually leaving the stage – so it will be a very adaptable dress".

Cabaret, revue and musicals are fields she has never explored ("I was in *Carissima* centuries ago, but it wasn't a singing part") and though one of her recreations listed in *Who's Who* is singing she refuses to lay much stress on this aspect of her act. "I'm no Shirley Bassey. I shall do some satirical pieces and some dramatic items with linking patter."

On the cutting-room floor at Pinewood can be seen glimpses of a totally unexpected Ursula Andress: fully dressed from ankle-length gown to velvet beret. The film being edited, and expected to be released in the autumn, is The Blue Max, set in Germany in 1918 – and thus offering Miss Andress little dramatic pretext to display her famous charms.

Featuring George Peppard and an autocratic James Mason (left), the film is about the breakdown of the old standards of honour and decency among German pilots in the closing weeks of the war. Mason plays Count von Klugermann, strictly in the grand Prussian tradition, and Peppard a young pilot whose skill has lifted him out of the lower classes. Since the middle-aged Count is married to Miss Andress, and the young pilot is, well, young, there are tensions other than military and social

Try it in Esperanto

All too often one rejects the really exotic holiday place because the natives speak something less amenable than school French or pidgin Italian: braver souls who actually embark on trips to deepest Nepal tend to land up at the British Consulate, having failed to order anything to eat for days.

A little forethought and application can resolve this problem: Londoners can take innumerable language courses in their evenings and lunch hours. Right now, in Holborn, adventurous minds are struggling with Afrikaans, Arabic, Chinese, Czech and Dutch: at the City Literary Institute, marginally less useful tongues such as Anglo-Saxon and Scottish Gaelic are on offer. Best of all, in that it will get you some kind of understanding almost everywhere, St Marylebone Literary Institute will teach you Esperanto.

An anvil in Chelsea

For the third time, the only blacksmith in Chelsea has to move: established in 1864, Margrie's Farriers have so far been forced out by developers in 1887 (flats, Flood Street), in 1960 (fire station, Devonhouse Street) and now by flats from their yard behind Cheyne Walk.

When they were founded, there were seven other smithies in Chelsea. Now, though Mr Emrys Margrie is the sole survivor, there is still enough business left for him to be seeking new premises: not, for the past 40 years, horseshoes, but wrought-iron furniture and gates. One other off-beat line – Sir Jacob Epstein used to get all his iron cores for statues from Margrie's.

Available in New York: "emergency packs" in polythene – the size of a shampoo sachet, but containing one dry martini plus one small olive.

Pete sets an example

"People," claims actor and disc-jockey Pete Murray, "always think that because you're in show-business you are

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a homosexual and a drunkard. I'm neither." In fact, Murray isn't even a carnivore: for the past seven years he has been a vegetarian, ever since he collapsed with intestinal trouble as he was about to enter a nature clinic for a "decoke".

"I don't think I'll live any longer because of it, but while I'm alive I want a feeling of well-being. Still, whatever I eat or drink, I look the personification of the fried type."

So, should Mr Murray invite you to be one of his friends at a well-known London bar, as in that TV commercial, do not expect him to order vermouth: he is a life-long teetotaller.

Amends after 300 years

At the Restoration of Charles II, the remains of 21 distinguished Parliamentarians were summarily removed from Westminster Abbey and thrown into a pit in the churchyard of St Margaret's, Westminster. Just over 300 years later they are finally to be allowed a memorial: the Cromwell Association have been granted permission to erect a commemorative tablet outside the West door of the church, and it will go up later this year.

Yours sincerely J S Bach

The autograph business, until recently the preserve of schoolboys and American Universities, is growing rapidly in London: not only as a hobby in its own right, but as a field for shrewd investment. Two or three new firms have recently entered the market, and prices for signatures and letters are rising steadily.

Currently in London a handwritten letter from Beethoven or Bach fetches over £3,000, and recently a document bearing simply the sign-manual of William the Conqueror sold for £4,000. "These" says a London dealer, "are very rare. Letters from Gladstone, for example, are virtually worthless – he wrote a tremendous amount of stuff. But Charles Dickens is going up." In the January catalogue of one firm (Documents and Autographs, of Stratford Place) a letter from Dickens to a French opera singer is offered at £62 10s. A single Dickens autograph was recently advertised at £15.

Other strong investment tips: Nelson, whose numerous letters to Lady Hamilton average £100; Sir Walter Scott, one of whose letters recently fetched £120; William Pitt, around £40. And, in fact, any correspondence from or to distinguished people who are dead, and therefore no longer contributing fresh stocks. It was a distinguished American President who always made a hand-written correction to his secretary's impeccable typing – because he had realised how much more prized his correspondence thus became!

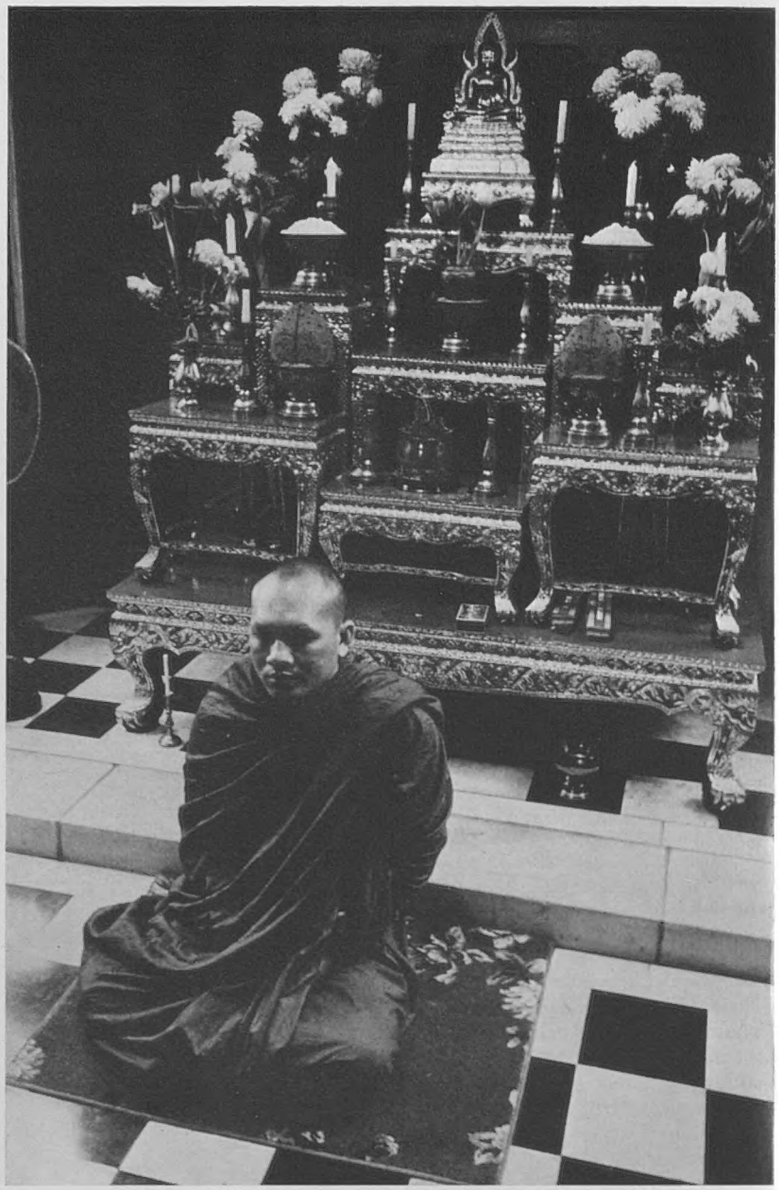
Hearing, *the Journal of the Royal National Institute for the Deaf carries a story* – and *picture* – *this month which is strangely moving. A hearing aid, sent to the manufacturer because of breakdown, was opened in the workshop to reveal a foreign body obstructing the battery contacts. A dead earwig.*

Statue with a pension

There are very few suitable sites in Central London where the impulse to put a statue has been resisted: where the local authority and the Ministry of Works have refrained, some private body has nearly always seized its chance to commemorate its particular hero.

Statue lore is commensurately rich: there is, for example, one London statue endowed with its own private income. Queen Elizabeth I, on the front of St Dunstan-in-the-West, Fleet Street, was left a trust fund in 1928 by Dame Millicent Fawcett, who was anxious that the Queen should never fall into disrepair.

Peter Pan, in Kensington Gardens, has a spare set of pipes in stock: when they were stolen in 1952, the Ministry of Public Building and Works had replacements made – and then recovered the originals. Queen Anne, outside St Paul's, is London's most plundered statue: she has lost her sceptre four times in the past 10 years. Currently, her orb is being repaired.



There is, incidentally, another possible Queen Anne – in Queen's Square, Bloomsbury: no-one is quite sure whether the statue commemorates her or Queen Charlotte.

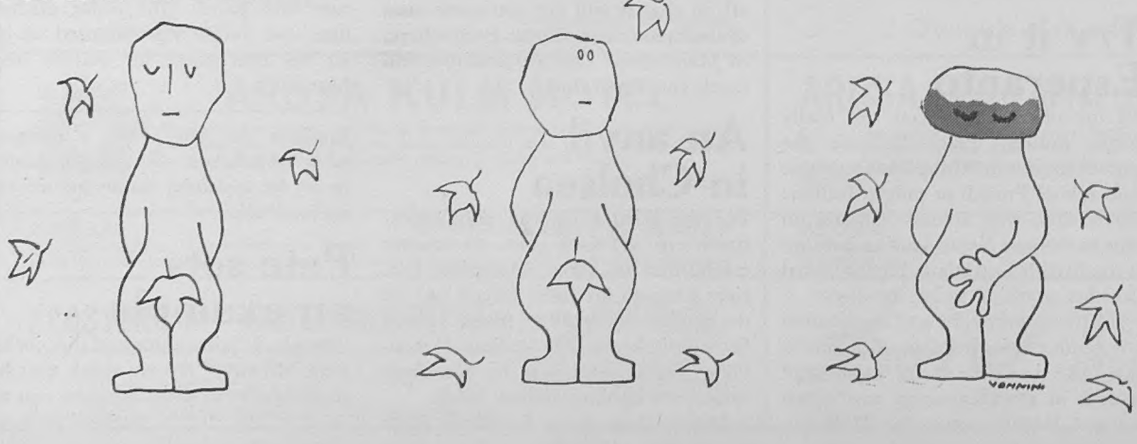
There is a statue of Peace in a garden at Smithfield by St Bartholomew's Hospital, which wears a real gold ring: it was found in the garden.

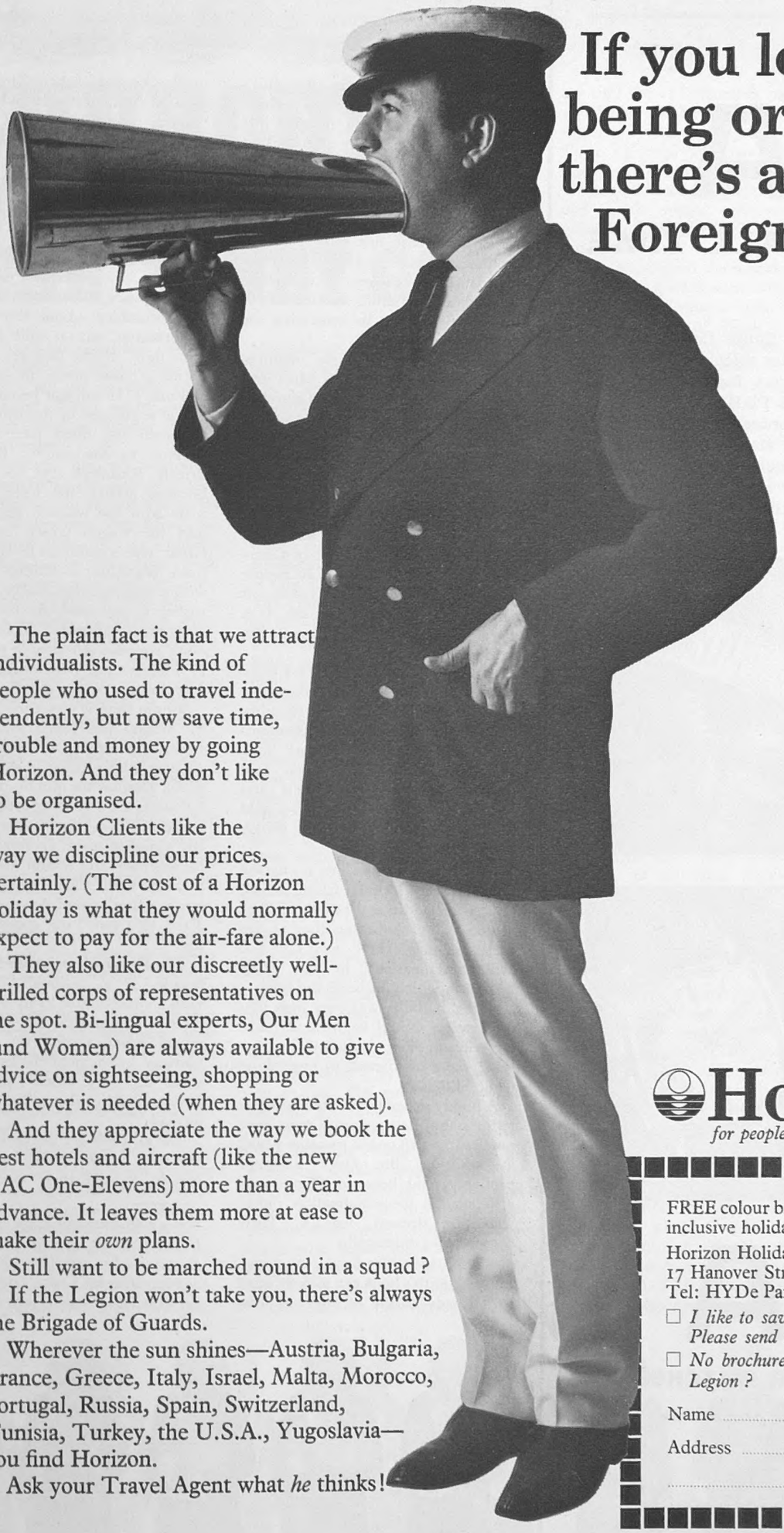
London's oldest statue is thought to be in the garden of Holy Trinity Church, Southwark. It is known as "King Alfred" – but nobody really knows who it is.

Enlightenment for Britons

The spearhead of a peaceable invasion of SW 19, the Venerable Phra Maha Vichitr (above) is the monk in charge of the new Buddhist Temple near Richmond Park. The Bhikku (teacher) is 31, and has been quietly teaching Britons the Way of Enlightenment for the past 18 months under the sponsorship of the Thai Government. Thai Buddhism is strictly non-proselytizing, you'll-come-to-us-when-you-need-us variety. In the Bhikku's own words, "It's not so much a religion as a way of living one's life." It appears to be attracting increasing numbers of Westerners: there are now temples in W 4 and NW 3 as well as SW 19, and meditation retreats elsewhere in the country. If you are interested, the Richmond Temple holds Full Moon ceremonies on the appropriate day each month, "with chanting by members of the Sangha, and discourses on the Suttas."

Adam & Eve





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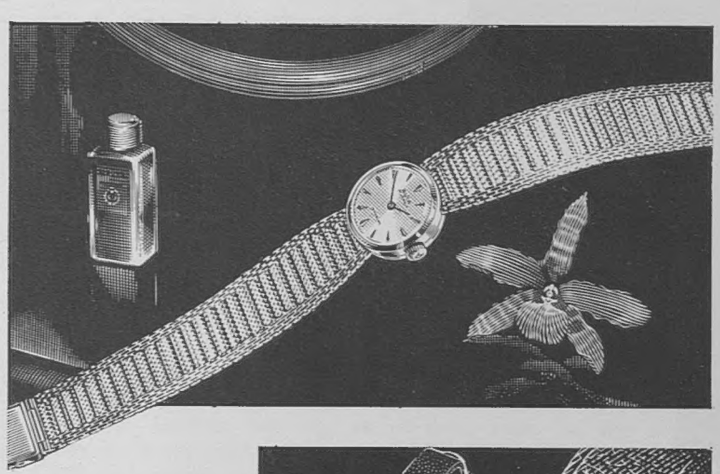

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A year after Sir Winston Churchill's death the flood of commercial activity linked with his name is only just beginning to subside. Churchill Crowns are still pouring from the Royal Mint; a booming second-hand market has sprung up in Churchill memorial medallions; the Churchill Memorial Trust has only just got around to announcing how it is going to spend the money it collected; Randolph Churchill's official life of his father will not be appearing for another nine months.

By no means all these ventures have been successful. The Mint and the firms that struck Churchill medals have enjoyed resounding successes, but several publishers are glum about the sales of their Churchill books and the Churchill Memorial Appeal narrowly missed becoming an embarrassing fiasco.

So far no individual has done anywhere near so well out of Churchilliana as Churchill. Many people were surprised when Sir Winston left as little as £304,000 before tax. It is an enormous fortune to amass by writing.

The only person to register a truly Churchillian commercial success since his death has been Baroness Asquith, more familiar as Lady Violet Bonham-Carter. Her highly personal book *Winston Churchill as I Knew Him* (published jointly by Collins and Eyre & Spottiswoode, 45s) has sold well over 30,000 copies in the British market alone.

In America it was taken up by the Book of the Month Club, which assured an additional sale of at least 15,000 and probably another 15,000 on top of that. There were also two hefty serializations in the *Daily Telegraph*, which initiated the book – and, incidentally, was very firm that publication should be held up until Sir Winston died, to catch the predictable wave of interest in everything Churchillian.

A highly experienced literary agent tells me that Lady Asquith must have notched up £18,000 in royalties while, in addition, the *Daily Telegraph* probably paid between £6,000 and £10,000 for the serialization rights. This, he stressed, was a "fairly conservative estimate".

There is still more to come. Lady Asquith's book can look forward to a steady trickle of sales, at least until October, when Heinemann's plan to bring out the first 604-page volume of Randolph Churchill's biography of his father. Since this is to be followed by four more volumes – supported by no less than ten tomes of documents – Randolph should be mopping up the market for serious Churchill books for years to come.

How much it will be worth to him commercially nobody can guess. Heinemann's, who are understandably breathless about this awesome undertaking, say it will be "quite some time" before they get around to deciding how much to charge for Volume 1. It will not be cheap.

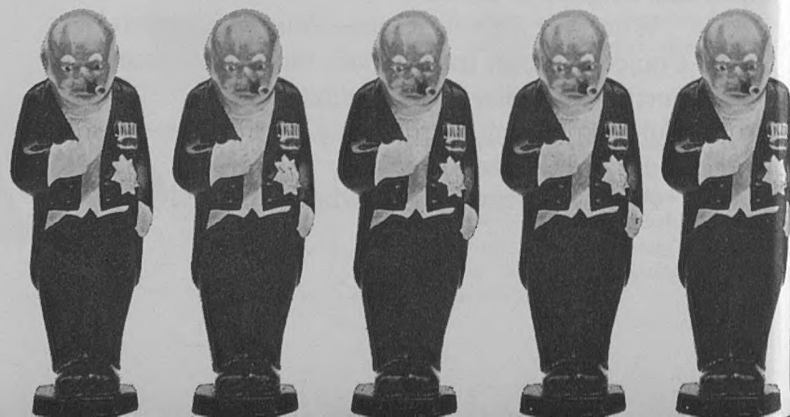
For a glimpse of the other side of the coin we must pass from the sublime to the stupid, that is to British Railways. As so often in business affairs, BR have well and truly won the wooden spoon. They sold the wagon which carried the Great Man's coffin on its last journey from Waterloo to Bladon for £350 *without even inquiring whether anyone was willing to pay more.* As their official spokesman admitted dolefully: "I don't suppose our people responsible for selling scrap vehicles realized that it had any special value."

By the time it was announced that the wagon was being sold BR had signed a contract with a man in Los Angeles who wanted it as a museum piece. Despite the public outcry that followed, the odd thing is that nobody in Britain came forward and offered BR a higher price. In retrospect, the railwaymen still claim to be quite pleased with their bargain: "The scrap value would have been only £100 to £200," the spokesman told me.

The Royal Mint, behind a languid façade, is a nationalized industry with a much more lively sense of the facts of commercial life. They won't reveal what profits the Churchill Crowns have yielded. Indeed they shun the very word "profit" and insist on talking about "Seigniorage"* instead.

For all their gentlemanly reticence the men at the Mint cannot completely conceal their satisfaction at

**Only half accurately, to go by the Concise Oxford Dictionary. Its definition is "Something claimed by sovereign or feudal superior as prerogative, esp. Crown's right to percentage on bullion brought to mint for coining."*



CHURCHILL: WHERE DOES ALL THE MONEY GO?

the success of the Churchill Crowns. The one who explained to me why he couldn't tell me anything ended by chuckling: "You could say we have been minting money – in the proverbial sense."

Some rough, but ultra-cautious, mental arithmetic can give some idea of what he had to chuckle about. By the end of January, the Mint will have struck all the 15 million Churchill Crowns that have been ordered. About five million have already been exported. The Mint is paid five shillings for each of these Crowns. The interesting question is "How much do they cost to produce?" Like all British "silver" coins since 1947 they are made of a cupro-nickel alloy. Threepenceworth of this is enough to make a Crown.

The cost of striking the coin is harder to assess. The actual manufacture of a penny, or any other workaday coin, presumably, costs only a fraction of a penny. For the sake of argument, say it is a halfpenny, though that is almost certainly too much.

Naturally, a Churchill Crown is a much more costly proposition than an ordinary coin. It is bigger, It is being struck in much smaller numbers from specially-made dies. Yet it is still a mass-produced item. When you run off 15 million of anything your original capital outlay becomes a fairly small proportion of the final budget.

A Churchill Crown may cost the Mint five or ten times as much to make as a half-crown or florin. To be on the safe side – and to get a round figure – raise it to 18 times, though that must be a gross over-estimate. This makes ninepence. Add the threepence for the metal, and you have the answer. One shilling.

It cannot conceivably be more. It is almost certainly a great deal less. However you look at it, the Mint's profit cannot be less than 400 per cent – four shillings on each of the 15 million Crowns, in other words:

Three million pounds.

The Mint will deplore any suggestion that this is money in their pocket, or the Government's. In theory they are liable to buy back the Crowns for the full five shillings when they are worn out and unfit for further circulation.

This is hardly a serious possibility. The Crowns were fetching anything up to 8s 6d each while they could still be ordered for five shillings through a bank, and while the Mint was turning them out at a rate of four million a month. Already they rank as collectors' pieces, and are likely to remain such. They will acquire a mild scarcity value before long. Then, even the people who paid 8s 6d will have no cause to feel foolish. And the Mint can be confident that it will never be asked to hand back that three million pounds.

A more specialized business than the Mint's – but still a very lucrative one – is the coining of commemorative medallions. Six London firms produced gold medals to mark Sir Winston's death, and sold them at prices double, or very nearly double, the cost of the gold. Between them these six firms have sold £440,000 worth of 22-carat gold medals costing approximately £35 or £100 depending on size. The gold itself accounts for only £250,000 or so of this total.

The medal firms have therefore been able to charge £190,000 for designing, making and selling what are, after all simply mementoes of Sir Winston. Many of the people who bought them were probably speculators who hoped for a fairly quick capital gain. They have already begun to realize their profits.

Spink & Son, the royal medallists, say that the $2\frac{1}{4}$" Churchill medallion which they sold last February for £100 now has a market value of £170-175. Their $1\frac{1}{2}$" medallion has risen from £35 in February to £75 today. While sets consisting of one large and one small medal, costing £150 originally, are now fetching £375 or more.

The Mint's and the medal-makers' easy success has left some of the hard-working fund-raisers who helped Earl Alexander of Tunis with his Churchill Memorial Appeal in a state of wounded puzzlement. They set up a nation-wide organization, printed and distributed tons of literature, finally mobilised an army of 400,000 door-to-door collectors.

Now, after 11 months of slogging – and a Government contribution of half-a-million pounds – they are still only nudging the Mint's three million. Cash is still trickling in, but as I am writing this article the total stands at £2,910,054 – just over 1s 1d a head in a nation of 53 million, and a good part of that came from industry. Earl Alexander refused to set a target, but it is no secret that his supporters originally hoped for £5 million. The Australians with a population little larger than Greater London's raised £2 million in a single day.

The British total was boosted by some bizarre windfalls. On one occasion £2,000 in grubby currency arrived in two brown paper parcels accompanied only by a friendly but anonymous note. Word went round that one of the Train Robbers was chipping in. But since there were no fivers nobody felt obliged to tell the GPO.

Quiet post-mortems on the appeal have been going on for months. In the City there is some feeling that it ought to have been left, like most other national appeals, to the Lord Mayor of London. The then Lord Mayor, Sir James Miller, told me he originally had doubts about the way the money was to be used – to finance fellowships for ordinary men and women to travel in America, Canada and Australasia. For a day or two before the appeal was announced Sir James wanted to put forward an alternative plan of his own. A whisper went round that he was only persuaded to drop it by the personal intervention of Mr. Harold Wilson.

Other critics blame Earl Alexander for a stuffy appearance on TV, the Lord Mayor of Birmingham for preferring to concentrate on his own fund-raising campaign for a children's charity, or the edict that forbade the organizers to make their appeal until after Sir Winston was buried – and emotions were inevitably beginning to cool.

Unhappily there is no escaping the fact that the British public chose to hold on to its money. While still paying cheerfully for more or less ornamental Crowns.

In most other respects the ups and downs of the Churchill "Industry" can be explained in terms of the law of supply and demand. The first Churchill picture to be auctioned went for £14,000 to a Texan oilman last May, the second for £9,000 in early December, the third for £5,000 five days later.

A young woman at Sotheby's warned me: "The market is going to be flooded before long. All kinds of people are coming along saying they've got Churchill paintings and that they're good ones. But they're not. The fact is he was not all that fine a painter, and to pay £14,000 for one of his pictures is ridiculous."

Added to which there are said to be 250-odd Churchill paintings stashed away at Chartwell. If they ever come up for sale £5,000 may seem a ridiculous price as well.

Most of the books about Churchill have fared poorly, while EMI and Decca claim that their records of his speeches, and of the funeral, sold well. The reason: the publishing fraternity over-reached itself. Too many people had been writing too much for too long. I can trace 14 books on Sir Winston that appeared in the six months following his death, plus eight reprints of his works.

Competition is all very well. This was more like commercial mass suicide. The real test of the book-reading Briton's appetite for Churchilliana will begin when he is faced with Randolph's opus in October.

Whatever the verdict then, I suspect that the reprints will go on being reprinted – and re-read – that the records will go on being played, that Churchill the man will outlive the commercial cult that has grown up around his memory.

Nevill Boyd Maunsell

Cherry Ward talks to the Mills family – and discovers why father decided to direct her first love scenes

Life with Hayley

Hayley at home, with father John and mother Mary. "Hayley's a sensible

Hayley with her enormous blue eyes and soft baby hair. Hayley with her quick smile and gentle ways. Hayley Mills – Disney's darling and the children's delight.

"Hayley," said John Mills, "has always been a sweet person and easy to bring up."

"Hayley," said Mary Hayley Bell, writer and Justice of the Peace, "was by far the easiest of our three children. She was born under a good star."

But Hayley as an actress must change; her success and Disney fame could be her undoing, and the "good star" may let her down by her 20th birthday. To avoid this the Mills family got together and decided to change the image. They could not rely on an outsider so mother wrote a story, father did the producing and directing and Hayley, of course, did the acting, with the help of handsome Ian McShane who has Terence Stamp's looks.

Sky West and Crooked is now in the West End, and the Mills family are hoping that the public will accept and like the new Hayley. The character she plays is more difficult than anything she has yet tackled – a simple-minded 17-year-old who is allowed to run wild and who suddenly discovers the meaning of love.

Everyone is relieved that it is her father who directs her first love scenes, which are shy yet wholesome. The cute kid and the bouncing teenager are a thing of the past. On the screen perhaps – but there is not much change at home. Hayley still dashes wildly round the house in Richmond, ignoring her definitely good figure and other constant reminders that she is now a beautiful young woman.

What she does in her free time is a dead loss for the gossip columns. She has plenty of boy friends whom she treats as chums, and she has not yet managed to feel sentimental about any one of them. Nor does she intend to. Yet she is not career-minded – she is simply a not very grown up 19-year-old star. It is extraordinary that Hollywood should have left her unmarked.

"We never pushed the children into acting," John Mills explained, sipping an apple juice and refusing a cigarette. "In fact, if anything we tried to put them off the idea. I remember giving a lecture at a parents' meeting at Elmhurst School where both Juliet and Hayley were boarding. Ballet and acting were taught alongside maths and history, and most parents obviously saw a bright future ahead for their not necessarily talented offspring. There was a surprised and disappointed hush when I said that the children should not be pushed into the jungle of acting, but only go ahead if it was obvious they could not live anywhere else."

"Hayley did her first film *Tiger Bay* when she was 12," said Mary, "but it was an absolute fluke – in fact they were only at this school because Juliet had dreamed of becoming a ballet dancer. She was not much good and Hayley was hopeless. Anyway, this friend came over to look for a little boy to play the part in *Tiger Bay* – and one afternoon he was watching Hayley playing in the garden and . . ."

"She had a knack for taking off the TV ads in those days" explained Mills. "She spent hours acting soap or cornflake advertisements to her dolls."

"That's right – and so he decided he wanted a little girl and not a little boy and she got the part," Mary went on determinedly. "Disney saw the film and gave her a five year contract."

"We weren't mad about the idea," Mills interrupted again. "It was a big responsibility either way. We were afraid of the bad effects it could have on her education and on her personality, and on the other hand we were

down to earth girl," says Mary

Hayley in her new film, with Ian McShane the boy she falls in love with

equally afraid of what she would say later if we turned it down."

"It was also a tremendous bore for me," Mary added, "I had to accompany her to Hollywood and everywhere else until she was 18. Still we did it, and no one has any regrets. We are still waiting for Hayley to be impressed by it all."

"It never occurred to us that Jonathan and Juliet might resent Hayley's success," Mills said. "A friend asked this the other day and we were very surprised. Juliet was and still is an actress, although she is married to a song writer and has a two-year-old son. We'll show you the baby in a minute – they are here on holiday. As for Jonathan – he dreams of being the other side of the camera, but in the meantime he concentrates on football. We always go and cheer him on."

Mary went back to the subject of Hayley: "She filmed only in holiday time, but though our intentions were good, things did get a bit hectic and she eventually left school at 15. No GCE, but there you are, you can't do everything, can you? She spent nine months in Switzerland and speaks French beautifully. She can read and write and she's sweet and she can act so I can't honestly see what good GCE would be to her."

"More important still," said Mills, "Hayley is full of common sense. She is an extremely sensible, down-to-earth girl who refuses to see problems as such. Whenever we are in a mess she makes the whole situation sound so simple that we temporarily cannot understand what the fuss was about. But she prefers we should take the decisions – whatever we suggest she just yells 'As you like, darlings', and rushes off to something more important."

"Let's admit it – we've been full of common sense with the children," Mary said. "We have never spoiled them, or made their lives too easy. The result is they still appreciate new clothes and I haven't lost the art of getting excited about something. Poor Hayley gets a bit frustrated sometimes. She's a rich girl you know, but we arranged for her money to go to trustees until she is 25. It may seem rough, but we can supply all she needs, and however sensible she may be, one never knows how people will behave with a lot of money. Knowing Hayley, she would have given or lent the lot in no time at all. As it is she has a small allowance – until last year it was £5 a week, which seemed slightly ridiculous – and if there is a good reason for her to be given a lump sum then the trustees are quite reasonable."

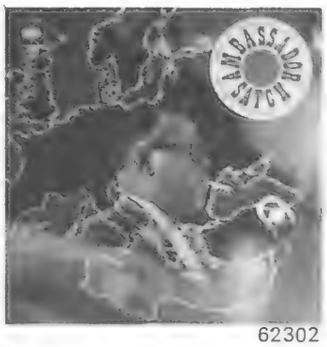
John Mills smiled, "She went to tremendous pains to give me a Christmas and thank-you present. Thank-you for making *Sky West and Crooked* for her. I don't know how she got the money off them, but there, waiting for me outside the door on Christmas morning, was a lovely cream Lotus . . . a car I have always dreamed of. That, coming from a daughter, is quite something!"

Suddenly, a great banging of doors and shouting to Jonathan, "hi's" to the baby, and in rushes Hayley – much smaller, slighter than one imagines her to be, and full of grins. Her voice is high and girlish.

"There's not much to say about my parents except they're marvellous," she states. "We hardly ever need to raise our voices and neither of them has ever hit us. They used to show us how upset we had made them, which is much worse."

In comes baby. Everyone gets up to circle round what looks like a tiny version of Hayley. Big blue eyes, soft white hair – but with an American accent to his gurgles. And an American accent is something Auntie Hayley *hasn't* brought back from Hollywood.

The Sound of Entertainment



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Experts on their subjects: No 1
NIGHT CLUBS
by
ANNIE ROSS

I was four the first time I went into a night club. I have since spent a great slice of my life in them, as a performer, as a customer, as an owner. They are part of my life. I cannot imagine the world without them. I am attached to them with a twin umbilical cord of love and hate. Sometimes I look in a mirror and dislike my face. But it is my face, and there's not much I can do about it. I can't get by without it. In the same way the club world is my world. I can't do without it.

I like two kinds of club: the kind they call "big and brassy" in the *New Yorker*, and the small, intimate places we call "supper clubs" in the trade.

The first kind, the brassy kind, is really, to me, the Lido in Paris. The others are imitations. Sometimes good imitations. Sometimes terrible. I won't name names, but some of the London clubs that try to do this kind of thing are awful. Seventeen grubby girls in darned fishnet while the band plays musical comedy memories of 1907. If you try a big spectacular, you've got to have taste, you've got to have flair.

Discos are out

There are lots of clubs of the other kind, the supper club, in America. In England, not so many. To be honest, there are only two I like in London: my place and Ronnie Scott's.

I'm not a discothèque person, though hooray for anyone who's making money from one. My view is you can play records at home cheaper and go deaf gracefully as God intended, instead of instantly in a disco. My husband, actor Sean Lynch, once ordered a gin and cottonwool in one of those places. The funny thing was they actually brought it.

Gambling clubs? I'm not interested, really. I have sung in Las Vegas, and believe me it's not easy to get through to a man who is planning to mortgage his house on the next throw of the dice. I know a lot of English clubs have a gambling room on the side – especially those huge places in the North – but I have never been tempted to put in a wheel and so on at Annie's Room.

I sometimes shove a sixpence into a fruit machine and I do know the rules of pontoon, whatever they say, but the truth is, gambling bores me. And I'm convinced it doesn't go with jazz, so it's out as far as my place is concerned. I can see why so many clubs do have the wheel, though. Club finance is very tricky, and gambling money comes in useful.

When we book a performer, we have to decide whether he or she can draw in the money to match what we are paying them. Of course, some people are certainties. Anita O'Day, for instance, and Joe Williams, among our recent artists. Sometimes a performer is enormously good, but the public, even the jazz public, haven't quite caught up with him. In that case we'll take a chance. It may not be good business, but then I am not primarily in the club business for the money. It would be lovely to make a fortune, of course, but that hasn't happened yet.

I run a club because I've always wanted to. Because in my early days, specially in America, I had to sing in some really dire places. I decided that when I had my own club it would be warm and welcoming, with music you could actually listen to, with room to dance if you wanted, with good food and drink at prices that wouldn't send you into bankruptcy, and with proper facilities for band and artists.

A dream comes true

When they started to dig out the old Lyons' teashop in Covent Garden 18 months ago and my place began to grow out of the ruins I gradually saw my old dream coming true.

Now it's almost perfect, for me anyway. Two things I would like: lower prices and a bigger menu. We keep our prices as low as possible and, in fact, a man and his girl can have a good evening out for a fiver. If it were economically possible I'd make it lower still.

As for the food, we started out with an ambitious menu, then discovered that about 90 per cent of our customers wanted steak. I think there are two reasons for this: first the old virility thing – steak is supposed to be a manly dish, and a girl usually has what her escort orders anyway. And second, a kind of widespread suspicion of cooking away from home. So they figure, well, they can't do much harm to a steak.

We give the public what they want, and still manage to offer a fair choice on our menu. But I wish they'd be a bit more adventurous. Sometimes I feel if we shut up shop the beef industry would go bust. We make almost no profit on food, you know. There isn't a club in London that does. What keeps the trade going is liquor sales. If the Government brought in prohibition tomorrow every club in town would close down – at least until bootlegging got organized.

What do people drink? We sell a lot of Scotch, though there is this curious light-and-dark seasonal thing. In the winter we sell more dark drinks, like Scotch and dark rum, and in the summer more light-coloured ones like gin, vodka, Bacardi.

Why do they go?

I don't believe in philosophizing everything out of existence, but I do sometimes sit down and try to work out *why* people go to night clubs. There are a lot of simple reasons, like it's somewhere to go when the pubs shut, like wanting to see a particular artist, like the out-of-towner's determination to have a bit of that big-city glamour.

However, I think there are two more basic explanations: a desire for excitement, for stimulation and, paradoxically, a primitive need for shelter, for safety. On a good night in a club you can feel the prickle of excitement. It makes you perhaps a little apprehensive, a slight shiver of delicious danger. It's a feeling that can push a performer a bit further out than he'd normally go. But it's also a feeling that must be watched by the management. I was working in a place in Liverpool once when the slight shiver of delicious danger developed into a Western saloon-style brawl. I had to hide under the piano.

Actually this is pretty rare. Most Englishmen are perfect little gentlemen, even when they have drink taken, and a soft word from a waiter usually quietens a potential rowdy.

The other thing, the need for shelter? This is an odd one, but I'm sure it's true. Have you ever wondered why so many clubs are in basements, why they are always dimly lit, why they have alcoves and nooks? Because people like them that way, because they want to feel safely curled up in a cave. As to what they're sheltering from, your guess is as good as mine. The income-tax man? The wife? The weather?

Don't ask me, I'm just a singer.

Fashion report by Shuna Harwood

WHAT PEOPLE ARE WEARING

Mrs Lee Bender, manufacturer and designer of Lee Cecil clothes, in a coat she had made for her in Paris. White leopard printed coney for shopping at her local greengrocers in Great Tichfield Street

Susan Locke taking a few minutes' shopping break from her boutique in the King's Road. The black and white trouser suit she designed herself

WHAT PEOPLE ARE WEARING

Maxine Leighton (below), outside her boutique in Conduit Street, in a butter coloured coney duffel coat

Emma Booker and *Clare Peploe* (right) outside a butcher's shop in Elizabeth Street. They are both wearing yellow embroidered Afghan sheepskin jackets; prototypes of ones they will sell in their shop The Yellow Room

Mrs Brecher (above) wife of Mr Erwin Brecher, the Banker, blonde and elegant in a hair seal coat, worn with trousers and boots

Jackie Modlinger (left), fashion editor of the *Ambassador* magazine, looking around in the Hilton Hotel Arcade, which is near her office. She is wearing a jade green Cacherel crêpon shirt and black cardigan and skirt

Ali Khatabi, (right) aged 2½, a visitor from Iran, window shopping with his mother and wearing a white printed fur anarak she bought for him in Washington

Judith McManus (below), a model, in black fake fur, seen window shopping in Bond Street

Mrs Sybil Zelker (below) of Polly Peck, finding sale bargains in Woollands 21 Shop, with her daughter Elizabeth. She is wearing blonde beaver and her daughter an ocelot-printed rabbit coat

Anna Preston (above) a visitor to London, up for the sales in a brown and white mink gill coat, shopping in Bond Street

Miranda Chiu (left), artists' agent, in a pale grey facecloth and silver mink two-piece, which she designed and cut herself

Susie Aird (above), just back from a trip up the Amazon, at *Steam Age*, 59 Cadogan Street. Her white and brown printed PVC mac and hat are by Hilary Floyd

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Stuart Crystal

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THE SCOTS IN LONDON

Burns' Night is one of the few occasions when the Scots in London stand up and declare themselves. Mostly they lie low within — and if their hearts are in the Highlands you wouldn't know it during business hours.

A few — driven by nostalgia and guilt, perhaps for a voluntary exile — meet together occasionally to swathe themselves in tartans and leap about to the wail of the pipes. But this is a diversion. They have a strong network in London, an informal freemasonry of money, power and talent.

Who are they? What are they up to? Will they ever go home again?

By JANE WILSON

"A Scot is never so Scottish as when he leaves Scotland." The speaker was Jimmie Findlater (*opposite*), habitual wearer of the kilt and drinker of the single malt, president of the Festival of Scotland in London, president of the London Scottish Reel Club, and president of the southern branch of the Scottish Pipe Band Association. Mr Findlater jutted his red beard at me: "We get a lot of backchat from them up in Scotland, you know, about not wearing the kilt this side of the border. I don't know about that. I'll tell you one thing though – the traffic will pull up for you anywhere and let you cross. Aye. They want to have a look at you as you pass in front of them, you see."

Mr Findlater left Scotland on a bicycle in 1933 at the height of the depression there. He pedalled for a day and a half before he found work – on the site of a new aerodrome being built then in Yorkshire. When that job was done he moved gradually south working as a builder's agent, and finally settled in London just after the war. He now has his own builders' merchant firm out at Archway. Every London Scot knows Jimmie Findlater.

He has a Scot's sense of humour – many things are funny but there is nothing remotely humorous about the behaviour of Scotsmen in their role as Scotsmen. A kilt is not funny, and neither is a sporran. The upholding of all Scots traditions is a serious matter. In Edinburgh, where these things are taken for granted, they may wish to frug and they may admire the Kinks. But it is the business of the London Scot to dance in the manner of his forefathers and to enjoy the music of the White Heather Club. Of all the Scots organizations in London that I talked to, only one, the Scottish Council, referred to the future of Scotland rather than its past. And only one individual Scot remarked, nervously, that London Scots might perhaps more usefully interest themselves in attempting to promote Scotland's industry and trade rather than its traditions. He was referring not to the many Scots businessmen in the city, men who support and finance the work of the Scottish Council, but to the rank and file of London Scots who support the various Scottish societies.

Jimmie Findlater, like many of his countrymen in London, has little thought of returning to Scotland. He is well set up here – and how could he organize a Festival of Scotland in Scotland? The Braemar Gathering, for instance, is an insignificant affair by comparison with the 8th Highland Gathering which Mr Findlater and his committee will put on for the entertainment of 15,000 Scots at Richmond Athletic Ground on 7 May, not to mention the Festival Concert at the Albert Hall on 9 March, and the Festival Annual Ball at Hammersmith Town Hall on 16 April. Mr Findlater set about explaining all these events to me, and listed all the many Scots in London whom it was imperative that I should meet immediately.

We were sitting in the Three Tuns in Fetter Lane, next door to the headquarters of the Royal Scottish Corporation. This is a three-storeyed red brick piece of commonsense Victorian-Scottish architecture spreading extravagantly across tens of thousands of pounds worth of freehold land in a densely built-up area of multi-storeyed office blocks. The building may be owned by the Corporation, but it is taken over nightly by half a dozen different London Scottish societies for committee meetings, reels, flings, drams, and songs. In the front window there is at this moment a poster announcing

The Scottish Clans' Association of London
Supported by Kindred Scottish Societies
Burns' Nicht Concert
Royal Festival Hall – 29 January

The Open Burns-Spouting Season actually begins on 25 January – the date of the poet's birth 207 years ago. Scots in London, as elsewhere, will honour The Immortal Memory with a spate of dinners, nichts, and concerts. The GPO will issue a special stamp, in the interest doubtless of increased productivity of special stamps, and quantities of whisky, verse, haggis, and sentiment will be enjoyed by Scots-in-exile throughout the city. Burns has a powerful appeal – it seems unlikely that there are many Scots in Russia for instance, apart from the defecting Maclean, but the Soviet people take the poet most seriously as a Hero of the Proletariat. And even the Chinese, not to be outdone, once suggested that he was really a mandarin somehow misplaced in the Highlands. Like Hogmanay, Burns' celebrations require a period of at least 24 hours for convalescence, so Saturday, 29 January will this year see most of the festivities, the toastings of the lassies, and the pipings in of haggises – which are then traditionally welcomed with the full eight verses of Burns' *Address To A Haggis* beginning:

"Fair fa' your honest sonsie face,
Great chieftain o' the puddin-race!"

Air-lifts of haggis at this time of year are not necessary. The London Co-operative Society at Leytonstone turns out hundreds of tons annually – and the London Scots can get their sheep's stomach stuffed with the traditional contents for a mere 2s 8d a pound whenever need arises. A group of Scots in Ilford tried to get a rebate by buying it in bulk, but even at this price it is much cheaper than the native-born imported variety.

First to celebrate is the London Burns Club, which will have its centenary in 1968 and which takes, as might be expected, a serious

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Photographs by Lewis Morley

and scholarly interest in the works of the poet. Its dinner will be held on 22 January at the Criterion, when the Rev James Dow, who is well known on Scottish Television, will propose the toast to The Immortal Memory. A perennial difficulty, according to club secretary Mr James Mason, is to find "an intelligent woman to reply to the toast to the lassies". This year they have found Miss Elizabeth Seton, an actress who puts on a one-woman show at a fringe theatre in Edinburgh. More ordinary meetings of the club are the monthly gatherings of the Vernacular Circle at which recent books on Burns and his poetry are reviewed and discussed. Three thousand such books have been published to date, which works out at a book once every fortnight since the poet died.

Probably the most lavish, but certainly not a very literary Burns Nicht celebration will be the *ceilidh*, or party, given at the Chelsea Town Hall by the advertising side of *The Scotsman* for advertising agencies and their clients who have bought space in the newspaper during the past year. Guests, after lining their stomachs with haggis, mashed turnips, Aberdeen-Angus (a whole one will be roasted for the occasion), salmon, Scottish cheeses, and every other trad Scots dish with the possible exception of porridge, will be offered a choice of over a hundred different Scotch whiskies. For those then able to see straight there will be tombola in aid of National Advertising Benevolent Society, and an exhibition of Scottish dancing.

It has been said, though not by Burns, that if two Scotsmen meet anywhere abroad, no matter how outlandish the place may be, they immediately form a society. The overt purpose of that society may be anything from bulk haggis purchase to the study of Gaelic philology, but the basic reason for its existence will be one of mutual aid. Melchisadec the Wandering Jew has a counterpart in Macdonald The Wandering Scot. The Scottish Race Memory must be one of domestic hardship – they have prospered in exile but need, not unnaturally, the security afforded by a few traditions. And it is hard to be traditional all by yourself. There are currently about 60,000 native-born Scots in the old LCC area of London. If you include their children and those who consider themselves Scottish though born in England, the number must be very much greater. They support about 70 Scottish Societies in Central London, and 200 in all in the Home Counties, in which area there are perhaps a quarter of a million Scots. There are concentrations of Scots in most of the larger cities in England, but they have been longest in London and are best established here.

The Scots Establishment in London is to be found in much the same places as its English equivalent, but it has the Caledonian Club in Halkin Street as a particular stronghold. This is exactly the same as any other gentlemen's club in London, and possibly more so. Membership is 30 gns a year and women are kept firmly out of the way in an annexe. Top Scots emerge in force every year at the Royal Caledonian Ball, which is usually held in May at the Grosvenor Hotel under the patronage of the Queen. Last year the president was the Duke of Atholl and 171 Scottish patronesses, over half of them titled, were roped in to help sell tickets. They have names to conjure with – Dowager Lady Grant of Monymusk, Margherita, Lady Howard de Walden, Mrs Michael Smiley of Castle Fraser, and Mrs Charles Maitland-Makgill-Crichton. This is a full dress wall-to-wall-tartan occasion. "Gentlemen are requested to wear uniform, highland dress, court dress, hunt coats, or coloured facings on evening dress coats (not dinner jackets)." "Coloured facings" are bits of clan tartan worn on the lapels – and they tend, in the opinion of an ultra-aesthetic Scot, to look a bit tatty. The ball is not unreasonably expensive. £4 covers dinner, dancing, light refreshments and "Lemonade and Orangeade throughout the ball".

Scots first began to arrive in London in any numbers in 1603 when James VI of Scotland was crowned James I of England on the death of Elizabeth I. It seems probable that they had a hard time of it at first. For a start, they must have been completely unintelligible to most Londoners. Furthermore, they were not particularly popular in England as a nation, since they had had a habit for centuries of making trouble in the north and alliances with the French whenever it was calculated to be most embarrassing to the English. Only 80 years before James I's accession to the throne, Henry VIII had encouraged his poet laureate John Skelton to write and declaim at Court a number of fiercely anti-Scottish rhymes – including one with the lines:

"Nation most in hate,
Proud and poor in state!
Twit, Scot, go keep thy den,
Mell not with Englishmen."

Compelled to "mell" with Englishmen, what would the Scots in London do but form a society? The Royal Scottish Corporation in Fetter Lane thus came into being. It was not at first a charitable institution, but a friendly society of Scottish journeymen who banded together to prevent their becoming, as it is discreetly put, "burdensome to strangers". Members subscribed an entry fee of 5s and thereafter paid 6d a quarter. A wooden chest was acquired for the safe-keeping of subscriptions and the society was evidently known at first by the name "The Scottish Box".

Early records of these pioneer London Scots are sparse – partly because the Corporation's offices were burnt down in 1877 – but it seems they had enough in the kitty by 1665 to bury 300 Scots who died of the plague "with as much decency as the public calamity would permit . . . without putting the several parishes where they had lived to One Farthing of Expenses". Scots then, as now, were obviously efficient fund-raisers. One method was to charge 2s 6d per oath and 10s per drunkenness at meetings of the Scottish Box. The Corporation arrived at its present constitution via three Royal Charters which gradually changed its role from that of a mutual aid society to that of a charity – the oldest Scots institution of its kind south of the border – it now gives pensions and "comforts" to the value of £20,000 annually to 200 elderly Scots within 20 miles of Fetter Lane. It also gives some casual aid to Scots in difficulties in London, but was charged by Charles II in its first charter "not to encourage or receive any vagrant beggars or other idle or dissolute persons of the Scottish Nation who are able to work". Any Scot suspected of idle or dissolute habits who applies to the Corporation for help today will be "interrogated very closely", according to the secretary, Robert Cook. At one time considerable sums were spent by the Corporation in shipping back to Leith numbers of Scotsmen who had come to London in the hope of finding the employment they could not hope for at home.

Mr Cook, an ex-policeman and an ex-sailor with the Clan Line, has been secretary for only two years and therefore speaks with what he feels to be a proper diffidence about the affairs of the Corporation. "It is not possible to absorb quickly an atmosphere produced by over 300 years of

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existence. I shall take my time – indeed I must. I think we may have to change our direction a little since the Welfare State is overtaking many of the functions of a private charity. I can only make suggestions to the committee – and the mind of any committee is, as you may know, that of the strongest man in it."

He is zealous in the charitable work of the society, but finds that much of his time is taken up by other jobs concerned with the administration of the Corporation's building. "Many Scots in London think of us either as the headquarters of Scottish societies in London – and I would emphasize that we are not – or as a kind of 'thing' which lets out rooms for various functions." The Corporation's funds are augmented by the modest fees it charges for the use of its seven rooms, but it provides in return, willy-nilly, a kind of central information bureau on all things Scottish.

The other principal Scots charity in London is the Royal Caledonian Schools at Bushey in Hertfordshire. With them, Mr Cook explained with characteristic exactitude of phrase, the Corporation has "a close affinity but no explicit connection". The Schools' board of directors, under the chairmanship of Sir Edward Reid, holds its meetings in the Court Room of the Corporation, a splendid hall, which looks like a set for Hereward the Wake and is decorated with portraits of gentlemen in sporrans bearing legends such as "his services to the Corporation will endure for all time". The Schools were founded in 1828 in Islington and their original site gave a name both to the Caledonian Road and the Caledonian Market. About a hundred Scottish children, most of whom have lost at least one parent, are currently maintained at a cost of about £40,000 annually in extensive buildings at Bushey. Mr George Deans, the secretary of the Schools, came to them in 1949 from work as a fund-raiser for the then voluntary hospitals in Birmingham. Like Mr Cook at the Corporation, he wishes that the Schools could find more objects for their charity. Originally intended for the children of soldiers in Scottish regiments who were killed during the Napoleonic wars, the Schools have now abandoned the military connection as a qualification for entry. The boys and girls are all Scottish, but some of them simply come from broken homes and have both parents still living.

Miss Festival Lass – Gloria Paterson – at last year's Highland Gathering at Richmond, an annual event organized by the Anglo-Scottish Athletic Club which was founded in 1959

Both the Royal Scottish Corporation and the Royal Caledonian Schools do good work, though it might be argued that with a bit of re-thinking they might do more of it, and more economically. But they also have a secondary vital function in that they provide a reason for existence for many of the Scottish societies in London. When asked what they DO most of these societies will answer that their first object is to raise money for these charities. Local groups – for instance the Sidcup & District Caledonian Association – are often no more than social clubs which pursue no particular interest other than that of being Scottish. They may do a bit of Highland dancing and have a dinner on Burns' Night – but that will be about it. On a grander level, a group such as the London Ayrshire Society, which has over 300 members from that part of Scotland, will have a couple of "receptions" and an annual dance at the Hurlingham Club, rather than a monthly "hop" with "tea and wads". ("Wads" are buns or the more solid types of cakes.) Bill Logan, the president of the London Ayrshire Society, thinks that the local associations are sometimes a little "aggressive", and he believes that "it is possible to overdo that sort of thing." He will not be organizing a Burns' dinner for his society – "but we do honour to the poet when appropriate." His wife Eileen is English and has been known to give graphic descriptions of the life of an alien when surrounded by Scottish nationalistic fervour. She had no idea where Ayrshire was when she first met her husband – "And I believe I gave the impression that I had never even heard of Robert Burns either."

To prosper, a Scottish society in London must have either a lot of rich and influential members, or a specific interest. Those which have neither often have a struggle to hold regular meetings with a respectable turn-out. The London Scottish Clans Association for instance – one of the oldest in London – has weekly meetings at the Corporation which they would run at a severe loss were it not for the number of "outsiders" who come along and pay their 3s because they enjoy the dancing. A surprising number of these are Commonwealth and African students. Indians and Pakistanis are of course accustomed to the sound of the bagpipes from the days of the British Raj. Ram Chandola is a keen Scottish dancer from Northern India who had been fascinated by the bagpipes as a child but was unable to take any close interest in them because they are played only by "untouchables" in the area he comes from. Jimmie Findlater has several foreign students at his Reel Club as well. "They come to me from the British Council. There's one lad who comes along in full Highland evening dress – he's black but I don't know if he's Pakistani or what. Very fine he looks in it anyway, and he's a good dancer too."

Mr Findlater, apart from all his other activities, is also a member of the Anglo-Scottish Athletic Club, which was formed in 1959 as a focal point for Scottish Athletics in England. It is also responsible for the organization of the athletic events at the annual Highland Gathering in Richmond. These include all the usual running-and-jumping contests, with more traditionally Scottish matters such as shot-putting and hammer throwing. (Scots who want to play golf or take part in curling cannot do so at the Gathering, but they can do the first with the London Scottish Golf Club on Wimbledon Common, and the second at weekly Tuesday sessions of the Royal Caledonian Curling Club at Richmond Ice Rink.) Honorary President of the Anglo-Scottish Athletic Club is 93-year-old Sir George Robertson QC, who is the only surviving British competitor from the Olympic Games held in Athens in 1896. He won a gold medal there for composing and reciting a Greek ode, and was also fourth in shot-putting and sixth at discus throwing.

The pride of the club, and a committee member, is Duncan Maclean, an 82-year-old sprinter who still runs every day near his home at Crystal Palace. "They're used to me round there now," he says. "I'm known as 'The Tartan Flash' because of my Clan Maclean shorts. They reckon I'm the oldest sprinter in the world." His family settled in South Africa when he was seven, and he was three times South African sprint

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champion in both the 100 yards and the 220 yards, before coming to London to make a name for himself on the stage. He met Harry Lauder for the first time at Greenock Town Hall in 1896 and was later often to sing on the same programme with him in the music halls.

He still composes and sings his own songs and gave several rousing verses of his latest – "A Wee Drap o'Whisky in Ma Tea" as he sat with fellow members of the Anglo-Scottish Athletic Club in the Three Tuns. In fact he never drinks whisky at all because "it hardens the arteries".

The only place where Gaelic singing can be heard now with any regularity is at the meetings of the *Commun Na Gaidhlig An Lunnainn* or Gaelic Society of London. Members stand up and sing without embarrassment whenever they are asked to do so. The atmosphere at these meetings is very strongly that of an exiled group, for though many members began to learn the Gaelic for the first time when they came to London, the music seems to generate a strong emotion and a nostalgia which shows most plainly in their faces, and in the clouded eyes of older members during the singing. The society holds a "Mod" or competition for Gaelic speakers, writers, artists, and singers, and this is followed every year by a concert at St Pancras Town Hall – to be held this year on 4 June. Last year several Mods of a different order turned up, and found themselves spending an unusual Saturday evening. The Gaelic Society is the oldest Scottish club in London, and its strong common interest ensures its survival. Nevertheless, new young members must be attracted, and this year the Mod Convenor, Mr Hamish Graham, will invite entries at the Mod of original "Beat" compositions with Gaelic songs to match. Mr Jimmie Paterson, whose daughter Gloria was Miss Festival Lass at last year's Highland Gathering in Richmond, is pleased about this relaxation of the purist principle. "If you try to keep it 'pure' it will just die." Adaptations of traditional songs will probably be allowed, although original Gaelic Pop will be preferred since the feelings of purist members must be considered.

A past President of the Society was Jimmie McPhee who died three years ago. Nearly every Scot I met in London mentioned him in one connection or another, and all concurred with Mr Paterson's assessment – "He was a fabulous man, a legend. One of his dreams for the future was an International Celtic Pageant with all six branches – Scots, Irish, Welsh, Cornish, Breton and Manx – represented. He got some Bretons over from France one year for the Mod."

George Alexander, a former dance-band musician from Glasgow, has a thriving eight-year-old bagpipe factory in Soho. Export demand is brisk – the silver and ivory mounted instrument here may be destined for the expanding American market

Apart from his musical interests Jimmie McPhee also wrote the back page of the *Weekly Scotsman*. This is entitled "O'er The Border" and concerns the doings of London Scots. From time to time, particularly when news was thin, he used to float on this page various proposals to set up a big Scottish headquarters in London. Nothing ever came of that, but his "Scot of the Year" idea did catch on. Bob Findlay, sports editor of the *Daily Sketch*, is now chairman of the committee co-opted by McPhee to elect every year a man or woman who has made a notable contribution "to forwarding the image of the race". Last year they elected Sir James Miller, the first man to hold the offices of both Lord Mayor of London and Lord Provost of Edinburgh. Scots of the Year tend to come from either London or the south, says Bob Findlay. "If they hadn't left Scotland the chances are that no one would ever have heard of them."

James McPhee was one of thousands of Scottish journalists in Fleet Street. Mr Cook at the Royal Scottish Corporation remarked, with apparent seriousness, that this Scottish propensity for journalism must reflect "the great love of the language" felt by his countrymen, and that their virtuosity was no doubt the result of the inclusion of *grammar* as a separate subject in Scottish school curriculums. Anyway – among the most distinguished journalists of the Scots section are Alistair Hetherington, editor of the *Guardian*, and Iverach MacDonald, managing editor of *The Times*. Scottish journalists in Fleet Street used to have their own Press Club which met for dinners in the old Clachan pub in Mitre Court before it was rebuilt. They were serenaded by a piper in the courtyard below and addressed in off-the-record speeches by men such as Ramsay MacDonald, J M Barrie and Ivor Brown. One Englishman was made a member, but it had to be in the capacity of "honorary waiter" in this otherwise entirely Scottish club. An attempt was made to revive meetings after the last war, but it faded away again in the early fifties and its records and insignia – a wooden statuette of a highlander – now repose unwanted in the offices of the *Scotsman*.

The most exclusive of all the London Scottish clubs, at least in the opinion of its members, is the Caledonian Society. Membership is by invitation only and is limited to 100, so you have to wait for people to resign, go away, or die. Founded in 1837, the society is pledged to promote the interests of the two principal London Scottish charities and it has as hon secretary George Deans of the Royal Caledonian Schools. The president is David Fulton, a retired banker, and members are mostly prominent business and professional men. They have monthly dinners from November to April "with someone to talk to us and someone to give us a song". They also have their own Honorary Piper, Pipe Major J B Robertson.

"Robbie" Robertson is an interesting man who came from Edinburgh to London with the Scots Guards in 1922. Since retiring after the last war he has earned a living teaching piping to Cambridge undergraduates and scions of Scottish families at Eton College. He also travels about the country playing at Deb Balls, and since he is a handsome man – "typically Scots" in appearance he would hope – he also appears in advertisements for tweed and does the occasional bit of modelling as Highland background in the glossy fashion magazines. He is, so to speak, a Professional Scotsman. "If I could get my bread and butter up in Scotland I might go back there. In fact I could – but not so well as I do down here."

Dedicated to increasing the supply of bread and butter in Scotland is George Young, a member of the Caledonian Society and also London secretary of the Scottish Council. He is in London because he wants "to work for Scotland" and his object here is to persuade representatives of both foreign and British industry to locate their new factories and businesses in Scotland. There is a unique satisfaction, he says, in going to Scotland "and seeing a new factory which you can relate back to a discussion in a London hotel". He gave an impressive display of his approach in such discussions – and I left the Council's new offices in King Street with an obscure guilty feeling about living and working in London. The achievements of the Scottish Council – which is financed entirely by voluntary contributions from industry, commercial organizations, local government and private individuals – are remarkable. For every £1 it receives the volume of Scottish business is increased by £200, and one new job is created by every £15 subscribed. The chairman of the London office is Sir Leonard Paton, a director of the leading merchant company Harrisons & Crosfield. He heads a committee of expatriate Scottish businessmen, bankers and industrialists in London. Some of these are well-known – but it is impossible to single any of them out for mention. They are all working to create an economic situation in Scotland which will dramatically reduce the flow of 30,000 often able and ambitious emigrants who leave the country every year.

Some will always wander – the habit is very deeply ingrained – but if the Council has its way there will be fewer London Scots in the future.

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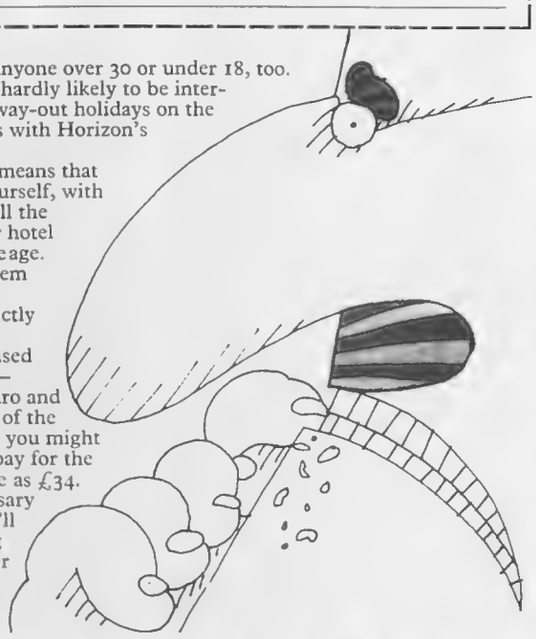

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Well – and good

One's surprise fades a little on remembering that *University Challenge* is a Granada programme. The company's overlord, Sidney Bernstein – for all the public image of social conscience – wants programmes to do well in addition to doing good. And this programme has done well.

Television is a great destroyer of time, and already, after only four years, *University Challenge* seems part of the British way of life, along with the Boat Race, which makes it hard to remember that the idea and the programme are Transatlantic in origin.

Years ago, a Canadian-born producer by the name of Don Reid noticed how United States inter-college athletics matches whipped up the brand of frenzy reserved for cup finals over here. How, puzzled Reid, could he translate the college athletics to TV, minus the sweat, brawn, big spaces, and huge fees?

Eventually he came up with the ploy of translating physical effort into mental conflict. Don Reid sold *College Bowl* – the American title – to a radio network. It sold like ice cream during a hot summer, and the television companies scrambled to add it to their attractions. Granada bought the formula, changed the title, and had the satisfaction of watching the same progress in Britain. Not that success was evident from the very beginning. Universities were reluctant to co-operate in providing teams for an ITV quiz. "A *quiz?* Good heavens!" But today, plaintive letters reach the producer saying the sender's college has never taken part in *University Challenge*, so how about it? And a certain Vice-Chancellor claims that application figures soared when his university's team reached the finals.

Well, yes. But the popularity of the programme among general viewers is something of a mystery. Douglas Terry, its producer for the past 14 months, has a theory of his own. "Leaving aside the point that the questions are high-powered and erudite, this is the fastest and most exciting *game* on television," he says.

Terry was too busy with musical studies to go to university (he also produces serious music programmes for Granada) and he has flashes of warmly dry humour for his programme: "With so many strange-looking young people on television these days, it pleases the audience to see bright, pleasant youngsters getting a corner to themselves. It brings the thought that the country may not be entirely lost, after all."

The appeal

Part of *Challenge's* appeal, he says, can be accounted for by the average viewer being able to answer at least a couple of questions in each edition. And the one-up fillip is tremendous when the viewer knows an answer which eludes the teams, as when Leicester University, having demolished questions on geology, biology and entomology, was caught out on cup-final teams. He also gives much credit to the host, young, charming and unflappable Bamber Gascoigne.

Winner of scholarships to Eton, Cambridge, and Yale, Gascoigne was making a reported £80 a week from a revue he wrote –

The champions – New College, Oxford

The man -- Bamber Gascoigne

Share My Lettuce – while still at Cambridge. He came to television from journalism, having become a drama critic after publishing a book about the theatre.

"Of course I enjoy the programme," he says. "It creates its own sort of excitement. The questions are different all the time, and they keep me interested. I'm the only thing that doesn't change."

The programme, recorded on Mondays at Manchester, takes less of his time than drama criticism did in the old days. "I'm working on some dusty and academic books about the history of the theatre," he says, diffidently. "Really, I lead a very pleasant existence, you know."

Man-made

The approach is civilized and poised. Gascoigne's use of these qualities helps to endear *University Challenge* to all but the dedicatedly moronic. And he is not infallible. Told by a team member that Californium was a trans-uranic element, he refused to award a mark. It was a man-made element, he ruled. "Trans-uranic elements ARE man-made," sighed the undergraduate.

Gascoigne, like everyone at the sharp end of television, gets letters. "Mostly correcting my pronunciation," he confesses. "Or accusing me of an Oxford bias, if Oxford happened to have won. I try to drop the information that I went to Cambridge . . ."

The end-product may be cool, but the background is reassuringly human. Universities select their own teams, using their own methods. These vary from shoving in leaders of the in-crowd to – in the case of Birkbeck College in 1964 – measuring cranial capacity. While most contestant universities hold their own pre-transmission sessions to discover the best entrants, at least one establishment brought in the Psychology Department to assess their men's will to win and endurance under stress.

All-woman teams are no longer a novelty. St. Hilda's, Oxford, won as many fan letters for looks as for intelligence, and a place in this year's knock-out session. But a former contestant was threatened with a broken engagement unless she gave up television. Another was approached with an offer to make a record: "It Takes Brains To Get A Man." She refused.

One undergraduate fled the studio shortly before tele-recordings were due to begin. "He came back at the last moment, quivering with nerves, and did very well," a Granada man recalls.

What makes the undergraduates enter? Apparently, sheer enthusiasm. "There is nothing to be won," says Mr Terry. "The only actual prize is awarded to the champion team at the end of each series. We've awarded a first edition of Johnson's dictionary, and more recently, a set of Hogarth's *Rake's Progress*. Each team's university union is paid a certain fee, for each appearance. But no prizes – it isn't that sort of quiz."

There are fringe benefits, however. Most teams have a partisan – surely the right collective noun – of supporters, trekking with them to Manchester. "One night I had to break the news that they were stranded, owing to bad weather," Mr Terry remembers, adding with a chuckle: "A great roar of approval went up. This particular group seemed happy to escape the restrictions of university life for a few more hours."

Most of the questions are supplied by the *Encyclopaedia Britannica*. Bamber Gascoigne is the next most prolific contributor – anything from maths to the theatre. Douglas Terry weighs in from time to time, especially with music questions. "We do get some from outside – dons and teachers who take an interest," says Terry. "But we use very few these days. Mainly because *Britannica's* need less checking."

Once supplied, the questions have to be orchestrated, as it were. The right blend, to be fair, must be varied. Viewers get the impression that many questions are asked in each edition. In fact, the number is small. This means that a team can score 300 points in one game and only 50 in another, without losing their form. It's a matter of luck. But Terry is insistent that the only people who know the true subtleties and skill of the game are the few undergraduates who have played it.

A veteran panellist – or an impudent one – is quick on the draw with his buzzer. Production men are certain that some contestants made a habit of dredging the answer out of their churning brains, in the handful of heartbeats between the rasp of the buzzer and Bamber Gascoigne's gently chivvying lift of the eyebrows.

Then there are the questions on the questions, which help to make the production team victims of writer's cramp. "I've had a long correspondence with an old-age pensioner at Bournemouth," says Terry, with relish. "It appears that Chelsea Bridge was once known as the Victoria Bridge. At some time, around the turn of the century, the name changed. This one has completely stumped us. Even the Greater London Council can't tell us when and why it happened."

The programme has been known to falter over fact. "Sometimes a mistake creeps in, with the letters in hot pursuit. Not long ago, we confused American and British billions in an answer. The error was noted." His tone tells volumes.

"And viewers," he says, "are terribly touchy about national barriers. Things get fraught when you say that a Welshman came from Scotland, for instance."

The accolade

University Challenge should be around for a long time yet. A recent lofty pronouncement from Lord Hill's Independent Television Authority, that ITV quiz games should have a higher element of skill, can have done no harm to its life span, and it has, after all, been given the final accolade – a young London woman wants to christen her baby son *Challenge*.

"It'll give him a good start in life, like," she told the registrar.

Peter Magnus

If you have secret fantasies about becoming a Granada graduate, get back to earth with these questions. Hard as it is to believe, all were answered by New College, Oxford.

QUESTIONS

1 The Caracalla Baths in Rome were named after the Emperor Aurelius Antoninus who ruled from 211 to 217. Why did he get the nickname Caracalla?

2 Four famous French tennis players were commonly called "The Musketeers." Name them.

3 With which art form is the system called Labanotation connected?

4 Name the people to whom Barbara Hutton has been married.

5 When Giotto was asked for an example of his work to show to Pope Boniface VIII, what is he said to have done?

6 Chaucer wrote *Troilus and Criseyde*. Shakespeare wrote *Troilus and Cressida*. Who, roughly half-way between the two, wrote *The Testament of Cressid*?

7 If you divide the number whose common logarithm is 7.632 by the number whose common logarithm is 3.632, what number, in ordinary figures, is your correct answer?

8 Which great Scottish explorer found the upper reaches of the Niger in 1796 and three years later published *Travels in the Interior of Africa*? On a second expedition he was drowned at the Rapids of Bussa when attacked by hostile Africans.

9 What is Mrs Eleanor *Roosevelt*'s maiden name?

10 Who had the following remark ascribed to him: "If my theory is proved right, the Germans will say I am a German, and the French will acclaim me as a citizen of the world. If I am proved wrong, the French will say that I was a German, and the Germans will say that I was a Jew."

ANSWERS

1 From his habit of wearing the Caracalla, a long Gallic mantle, in preference to the toga.

2 Jean Borotra; René Lacoste; Henri Cochet; Jacques Brugnon.

3 Ballet or choreography. It is a system of recording dance steps in writing.

4 Prince Alexis Mdivani (1933); Count Kurt Van Haugwitz-Reventlow (1935); Cary Grant (1942); Prince Igor Troubetskoy (1947); Porfirio Rubirosa (1953); Baron Gottfried Von Cramm (1955); Prince Pierre Raymond Doan Vinh (1964).

5 He painted a perfect circle (or 'O') with one sweep of his brush.

6 Robert Henryson.

7 10,000. (Of which the log. is 4.)

8 Mungo Park.

9 *Miss* Eleanor Roosevelt. She married Franklin D. Roosevelt, and was daughter of Elliott Roosevelt, brother of Theodore Roosevelt.

10 Albert Einstein – at that time, a citizen of the USA.

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THE PADDOCK W 14

Motor racing's fantastic postwar growth of popularity in Britain is well illustrated by the Racing Car Show in Olympia's West Hall which opened on 19 Jan for a 10-day run. Until recently it would have been astonishing that such an event should take place annually, and on a large scale, for Britain was an also-ran in international motor racing for so many years. Since 1958, however, her green cars have virtually dominated Grand Prix racing, and all over the world enthusiasts look to Britain for the latest developments, victories – and most of the fast drivers. Since the World Championship series started in 1950, four different British drivers have claimed the title – twice as many as any other country – and if Australian Jack Brabham (who races his own British-made cars from England) is counted, the score is five.

Postwar affluence, the lowering of class barriers, and the increase of spare time have all played their part in putting British cars and drivers ahead. After the war new clubs sprang up all over the country, but it was the go-ahead British Racing and Sports Car Club which conceived the idea of an annual racing car show to be staged in London.

What kind of people make a bee-line for Olympia this month? Are they all youngsters, irresponsible, nerveless? Does one have to be kinky to worship at the shrine of speed? In fact motor racing attracts a bigger cross-section than any other sport. Any visitor to the West Hall will find a mixture of Beatle-cuts and bowlers, Savile Row and Carnaby Street, and age groups from seven to 70. Before the war wealthy young men raced out-of-date single-seaters at Brooklands and Donington, and the class barrier was pretty high. Now there is so much racing, and so many categories, that a factory worker can soup-up his Mini and get into the act – and so much of it is an act these days, for it is smart to be in motor racing.

The act spreads its influence in many directions. Since Roman times young men have sought to catch the eye (and favours) of the fair by taking part in dangerous pastimes. Then it was chariots and horses. Now it is motorized sport. You will see them all at the Racing Car Show, from the serious-looking young man ordering his new Formula 3 single-seater for the 1966 season, to the promenade racer buying a reel of sticky checker tape and a fruity-sounding silencer.

Ideally, the Racing Car Show would be able to unveil all the new cars for the approaching season, but with the last 1965 World Championship event taking place only 12 weeks ago, it is almost impossible for the 1966 Formula 1 machines to be ready by January. This year is a critical one in Grand Prix racing for it marks the beginning of a new formula. Every few years, usually five, the *Federation Internationale Automobile*, governing body of international motor sport, changes the requirements of Formula 1 for a variety of reasons, but invariably to bring down speeds. For 1966 the procedure has changed radically, and permitted engine size has doubled. Of the *marques* BRM, Brabham, Cooper, Eagle, Ferrari, Lotus, and McLaren which will contest the Formula 1 World Championship Grand Prix series this year, BRM, Eagle, and Lotus will be powered by British engines, Brabham has an Australian engine, Cooper an Italian Maserati, and McLaren an American Ford. Ferrari, of course, will use his own 12-cylinder unit.

The new Cooper shares space on a "Return to Power" display with Jim Clark's 1965 Indianapolis-winning Lotus-Ford, John Surtees' Lola T.70 sports/racing car (similar to the one in which he crashed in Canada last September), the fabulous Ford GT 40 which, with a huge seven-litre engine, broke the Le Mans lap record at 140.37 mph, and a French 4½-litre Lago-Talbot which was racing in 1948 when the formula was for unsupercharged engines of up to 4½-litres, or for supercharged ones up to 1½-litres. The emphasis is on large engines and a surplus of power.

It is not just the pinnacle racers that the public comes to see at the Show. Quite apart from the exclusive stuff, there are the Formula 2 and 3 machines, and usually these are of the latest type for the imminent season's racing. Then there are the different sports and GT (Grand Touring, yet another sporting category) models, the innumerable goodies from the accessory and engine-conversion factories, the publications, the motor clubs, and many other attractions.

Through the spring, summer, and autumn there are two or three race meetings every week-end in Britain, and it is this availability of circuits, cars, and enthusiasm that keeps British stock high in the Grand Prix field. And the success of British drivers and cars in all forms of competition sells British cars in foreign markets. Many of the visitors to Olympia will never become racers, or have left it too late, but a high percentage spend most of their spare time watching the sport, and would not miss the Racing Car Show atmosphere, so akin to the paddock. And there are the racing film shows, the model car track, the celebrities – and the catalogues. A great deal of business is transacted. Foreigners don't just come to look.

The Show also offers a great opportunity for drivers to find sponsors, particularly among the fuel, tyre, and component companies, who are naturally great supporters of motor racing.

The Racing Car Show is at Olympia until 29 January, from 10 a m to 9 p m. Admission, adults 5s, children 3s 6d

COME ON IN THE SUMMER'S FINE

This year it is estimated that 3,750,000 Britons will escape for a holiday in the sun to some country in Western Europe. A much smaller number – but a steadily increasing number – will wander much farther afield to Turkey, Israel, The Lebanon and North Africa – Tunisia looks like being particularly popular. Inclusive tours to these farther-off countries can reduce the cost of the holiday to that of the return air-fare. Spain will still be first on the list and about three-quarter million will once again head for Italy. Switzerland and Austria will be high up there on the list too.
On these pages London Life *has picked a handful of countries where tourist traffic from Britain is on a steady up-grade. We've concentrated on the finances of the holiday – how much it costs to get there on your own, important details like how much cigarettes and drink will cost, and which are the travel agents that offer the most economical and best package deals*

WHERE TO GO AND HOW TO GET THERE

SPAIN

High on the list for British tourists, who like it and go back year after year. Still one of cheapest places to go to, accessible, with marvellous beaches and charming people

How to get there:
By air: Daily flights by BEA/Iberia and other lines. London–Madrid tourist return: £56 17s. Internal flight tourist class return, Madrid–Seville: 1,875 pesetas. For south, best to fly BUA/BEA to Gibraltar – midweek night flight: £33 2s
By rail: London–Madrid tourist return £28. Return fare Madrid–Seville 788 pesetas (£4 14s)
By sea: From June new ferry boat from Southampton to Vigo costs £25 single without food. Two day journey. Contact Sunward Ferries, 197 Knightsbridge, SW 7 (KNI 3223)

Cost of living: At 168 pesetas to the £ still cheap, except in Palma. A bottle of beer costs 4/5 pesetas; a litre of wine 12, bottle of brandy 60–80. Cigarettes, local 6–9 pesetas; imported 12–25. 1st class *pensione*, full board, 170 pesetas. Average three-course meal: 60 pesetas

Food: *Paella, gazpacho* (cold, spicy soup), fish, rice dishes, fruit. All cooking based on olive oil. Excellent wines

Formalities: International driving licence. You need to be careful about dress; no shorts and strapless dresses when walking in towns

Internal transport: Excellent network throughout the country. Trains can sometimes be on slow side

Climate: Hot inland, hot and bearable by the sea. (June temperatures: Madrid 85°F, Seville 90°F)

Accommodation: In off-the-beaten-track places, inexpensive *albergues, hosterias* and *pensiones* can be found for eating and sleeping. Find out about them through the tourist office here, or local tourist offices. Camping: there are over 300 properly equipped camping sites, which charge about 15 pesetas for car, 10 pesetas for each person.

Where to stay: The Costa Brava, with its wild coastline, tends to be almost impossible if you want to get away from British tourists. Small fishing villages have boomed into big noisy resorts and gleaming new hotels are everywhere. Largest resort is San Feliu de Guixols which has excellent bathing. Tossa de Mar is very noisy – dozens of night clubs if you can get into them. Lloret de Mar has a mile long beach and is excellent for water sports. For getting away from some of the tourists, try Playa de Aro
The Costa Del Sol is less crowded than the Costa Brava – but it's still hard to escape from tourists. Torremolinos, eight miles from Malaga, is the leading resort, with new hotels and night-clubs galore.

To get away from it all: Try Benidorm, north of Alicante on the Costa Blanca; or try San Sebastian on the Atlantic coast which, though large, is sedate, has plenty of sporting facilities, and Biarritz just across the border. Also recommended on the Atlantic coast (sea not so warm, but crowds certainly thinner), is the Costa de la Luz – good sands, sea not too rough for children, and much less highly developed and overpopulated than the eastern coast. Also near is the interesting, historic town of Cadiz and the fascinating sherry area around Jerez where you can visit the vineyards and ride Andalusian horses. (Best time to go during *vendemia*, the September wine festival)

Villa renting: Continental Villas, 21 King's Road, Sloane Square, SW 3 (SLO 9253) have a good selection of villas to let in Spain. Rents from around £20 per week (studios for 2);

Travel Agents: All travel agents include Spain in brochures, and many do two and three-centre holidays, coach trips, etc. Sample prices: Lloret de Mar: 15 days from £57 10s. Torremolinos: 15 days from £68 10s. San Sebastian: 8 days from under £30

Further information: Spanish National Tourist Office, 70 Jermyn Street, SW 1 (WHI 8578)

THE BALEARIC ISLANDS

Majorca, largest of the Spanish Balearics, is at peak season sometimes more British than Spanish, though there are an increasing number of sun-starved Scandinavians around. Minorca is much quieter, less sophisticated, excellent for family holidays. Ibiza is very lively – crowded in August. The capital is crowded with bars, and night life is excellent

How to get there:
By air: Iberia/BEA/BUA fly: London – Palma de Mallorca tourist mid-week return from £32 8s; London – Ibiza *via* Barcelona tourist night return mid-week from £34 4s; London-Barcelona tourist return midweek from £27 16s; London – Barcelona tourist return weekend from £32 12s. (Flight time from London – Palma is 3 hours 15 minutes – jet, 2 hours 5 minutes) Aviarco Fares 1965 fly: Barcelona – Ibiza, 675 pesetas single; Barcelona Mahon, 600 pesetas single; Barcelona – Palma (tourist), 500 pesetas single
By rail: London/Barcelona – £25 10s return, and then by air or boat. (The Barcelona – Palma crossing takes 10 hours. 2nd class single fare costs £2 7s. A Mini-car would cost just under £7 to take over (single fare). Bookings made through Leinster Lines, 44 Leadenhall St, EC3 (ROY 6946)

Formalities: No visas required, but international licence is needed by drivers. Cars are easy to take across from the mainland; cost about 1,000 pesetas (£5 15s) a car

Beach and night-life: Majorca – Palma is attractive but noisy. It has 30 night clubs and bars which seem to operate non-stop. Bull fights on Sundays. Lacks sandy beaches but nearby Camp de Mar and Magaluf are safe for bathing: farther from Palma, Puerto Soller and Cala Ratjada are very suitable for children.
Minorca: for night life go to Mahon, which has one of the finest harbours in Mediterranean. Suggested family resort with three good beaches within easy reach, San Cristobal (accommodation there rather limited so advisable to book early).
Ibiza: San Antonia Abad is gay, excellent for underwater fishing, and there are plenty of interesting excursions plus one that you have to take: a barbecue "night out" at the caves of Cova Santa with plenty of Spanish dancing.
Formentera: A very quiet little island, two hours by sea from Ibiza harbour from which there is a daily service by small steamer

Hotels: Single room with bathroom in B category 1st-class hotel costs about 125 pesetas in the high season. In popular resorts, package deals save a lot of money. Practically every tourist agency in Britain offers some sort of package tour to the Balearics. Sample prices, Majorca: 15 days at Hotel Cala Mesquida from 49 guineas; Ibiza: 15 days at the Hotel S'Argamassa from 65 guineas. Minorca: 14 days from £60

Further information: Spanish National Tourist Office, 70 Jermyn St, SW 1 (WHI 8578)

GREECE

For some years now on the popular holiday beat of the British, but still a marvellous country for sun, sea, antiquities and enchantment

How to get there:
By air: Daily flights London–Athens by BEA/Olympic Airways. Tourist return costs £105 16s. From 1 April special day excursion flights £85 8s return, and night excursion flights £76 8s return (tickets valid one month only). Or you can fly to Corfu (excursions: £76 15s daytime, £68 14s night flight)
By rail: London–Athens (*via* Paris–Orient Express) £38 9s 2nd class return; *via* Hook of Holland on Austria Express: £36 18s; *via* Ostend £34 6s
By sea: Several shipping lines call at Piraeus. Car ferries of Epirotiki Lines travel between Venice, Corfu, Piraeus, Crete, Rhodes and Cyprus. Cruise class in two-berth cabin Venice-Piraeus costs from £20 a person. Or you can go by rail to Brindisi (1½ days journey approx.) – 2nd class return fare costs £29 17s – and by boat Brindisi-Piraeus by several lines (Adriatica carries cars). The journey lasts approximately 25 hours and costs from £15 7s to £39 19s. For full list of shipping lines and rail fares contact the Greek National Tourist Office

Cost of living: 84 drachmas to the £. You are allowed to take in and out of the country only 200 drachmas. Greece is still one of the cheaper countries to visit, though you can spend a lot if you want to live in sophisticated style in Athens. In general one can say that the price of a good, clean, non-luxury hotel in Greece is equivalent to that of hotels inferior by one or two classes in other European countries. Cost of three-course meal in an unpretentious "Taverna" costs from around 5s 6d; in a luxurious restaurant in Athens with wine and tips from 15s per head; Continental breakfast from 2s 6d to 5s, depending on the locale. Hotels – double room in B class hotel in Athens, 35s for two (no food). Outside Athens, B class hotel costs from

CYPRUS

A good place to get away from the English tourist as no one does package or inclusive tours and it's expensive to get to. Superb climate as you have a choice of hot seaside resorts which are just half-an-hour's travel from pine-clad cooler mountain villages

How to get there:
By air: BEA or Olympic Airways night flight costs £85 return (you can stop off at Athens for no extra cost)
By sea: Combination boat and train from London to Limassol takes about five days. Train to Venice, Genoa or Marseilles, thence by boat calling at Piraeus and Rhodes (and Naples if from Genoa or Marseilles). Cost: £32 10s single

By car: Drive to Piraeus and take a 40-hour boat trip to Limassol. Cost approx. £14 9s single

Cost of living: 1,000 mils to £1 sterling. Still relatively cheap. Whisky (imported) about 3s tot; best to drink local brandy at 1s a glass. Good local wines from 3s a bottle. Beer 2s a bottle. Imported cigarettes from about 4s, Cypriot cigarettes about 2s 6d-3s. Petrol is 4s 2d gallon. Good three-course dinner for seven or eight shillings. Hotel accommodation about 30s-£2 10s a head a day, full board. (Half-price for children under six years sharing room with parents)

Climate: Average temperature in August by sea is 81.9 F. Much cooler in mountains

Formalities: No visa needed. Valid certificate of vaccination against smallpox required

Car hire: Many firms operate self-drive services. Prices range from 35s for a small car to 50s for a large car for one day. Reduced rates for hiring for longer periods. International driving licence needed or you can get a temporary Cyprus licence without difficulty

Food: Typical Mediterranean cooking; Excellent *kebabs*

Beach and night-life: Kyrenia – reminiscent of Cornish fishing village. Combination of excellent swimming, ancient monuments, first-class hotels and restaurants situated round harbour and innumerable facilities for sailing, water-skiing, underwater fishing or goggle swimming

To get away from it all: Karavas (six miles west of Kyrenia), tiny seaside village with mountains behind, very green, lemon groves etc, very romantic

What to see: Huts of neolithic settlements . . . imposing 16th-century fortifications . . . Roman baths at Curium . . . Birthplace of Aphrodite, Temple of Aphrodite at Kouklia

Further information: Cyprus High Commission, 93 Park St, W 1

about 30s for two. Cigarettes; Greek from 1s 9d to 2s 6d; imported (expensive) at 7s 6d. Local wine costs from 2s 6d a bottle to buy in shop – or you can buy *retsina* by the kilo (bring your own bottle) for 1s; Scotch costs from 5s upwards in a bar. Best to drink *ouzo* (like Pernod) for about 6d. Petrol (ordinary grade) costs about 5s 6d a gallon in Athens, 6s outside Athens

Climate: With the exception of the northern tip of the country, there is an average of well over 300 sunny days per year. Average July temperature in Athens is 80° F

Food: Always interesting, for in addition to traditional Greek dishes, it combines the delicacy of French cuisine with the succulence of the East. National dishes include *dolmades* – meat-balls wrapped in vine leaves; *moussaka* – aubergines with mince-meat etc; *stiphado* – stewed veal or hare with onions; *taramasalata* – salad of fish roes coated in olive oil and lemon; and suckling lamb or pork on the spit. Meat tends to be a little pricey sometimes. Fish is always cheap and always good. There are several excellent Greek wines. Recommended are red Boutari and white Santa Laura, Palini and Santa Helena. Also recommended are Metaxas brandy and the national drink *ouzo*

What to see: Athens – of course – for antiquities, Acropolis, night life and atmosphere. Also starting place for visiting islands. For good swimming, and a sophisticated, gay night-life outside Athens, try Vouliagmeni (27 kms along coast) or Glyphada (17 kms). (Sandy beaches, water-skiing, etc)
Mountaineering: Climbing enthusiasts should contact the Hellenic Alpine Club, 7 Odos Karageorgi Servias, Athens, for details of overnight mountain shelters etc
Monasteries: a number of monasteries put up guests for the night. Both men and women are admitted (except in those of Mount Athos, where no woman is allowed to set foot); meals are provided in a few of them, and amenities are of course on a very modest scale
Summer holiday camps: Club Mediterranée and various other organizations have set up holiday villages in Greece. There are now nine excellent ones, all located at attractive seaside spots, and campers are accommodated either in comfortable bungalows, in tents, or in permanent buildings. Details of camps obtainable from Greek National Tourist Office

Accommodation: Besides hotels and motels, it is usually possible to obtain furnished rooms in private houses in Greece. (Information from local tourist police or travel agencies). Then there are the Village Guest Houses – rooms specially fitted out for tourists. Rates are from 5s a night, no food included. Car camping information from Automobile & Touring Club of Greece, 6 Odos Amerikis, Athens

Internal transport: Buses best for journeys round Peloponnese. Crowded boats (best to travel 1st/2nd class) between islands and Piraeus to the islands

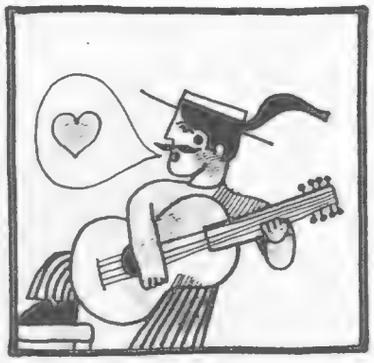
Car hire: Fiat 1100, £1 a day (plus 6d km). This rate is for 1-6 days hiring period

Villa renting: Murison Small, 35 George St, W1 (GRO 4794) are the people to contact for villa holidays for people of 17-35. Return air transport Athens, food, accommodation in two places of your choice, excursions – 78 guineas for fortnight. Villa for one week and week's cruising round islands in fully equipped boat with Greek crew and English girls to cook etc – 93 guineas

To get away from it all: There are lots of isolated beaches on the island of Crete, and undeveloped islands in Ionian Sea like Cephallonia (some hotels, ample private accommodation) or Zakintohos. Excellent safe swimming – ideal places to take children

Travel Agents: Gellatly, Hankey, 23 Pall Mall, SW 1 (TRA 5161) cater for every different type of holiday in Greece. Sample prices: £84 for 15 day inclusive visit to Athens (by BEA or Olympic flight); "See Greece with a Caravan" – by Comet to Athens for 7 nights, then 8 days with self-drive car and caravan, £104 10s; "Complete Hellenic Holiday", by Comet to Athens for 6 nights, 5 day island cruise and 4 day classical tour – £141 15s; "Golden Ribbon Holiday" – Comet day flight to Athens for 2 nights, 5 day tour by private car and 5 day island cruise on S S *Romantica* and 5 nights by the sea (cost for two people, £275 per person; if with party of four, £234 per person)
Horizon Holidays offer 14 different ways of spending a fortnight at places like Athens, Rhodes, Glyphada, Crete, Mykonos, Hydra. Details from 24 Bruton St, W 1 (MAY 8262). Or you can organize your own cruise, decide which islands you would like to visit, what crew you will need, what sort of boat. To do this contact Hickie Borman Grant, 24 Charles II St, SW 1 (TRA 7611) for estimate
Motoring/camping holidays overland to Greece, *via* Italy one way, Yugoslavia the other, are organized by Garrow-Fisher Tours, 10 Beauchamp Place SW 3 (KNI 3366). Example: £55 for three weeks

Further information: National Tourist Organization of Greece, 195 Regent St, W 1 (REG 5997)



ITALY

Second on list for popularity (Spain is the first), but Southern resorts are being developed and it's possible there to get away from the mass of tourists.

How to get there:
By air: Daily flights by BOAC/BEA/Alitalia, other lines. From London, tourist excursion fares, midweek and weekend respectively – to Rome, £36 13s, £41 12s. To Venice, £30 7s, £34 9s. To Naples, £39 11s, £44 17s. Early summer schedules. ("Mini-tours" service, run by Alitalia, looks after travellers stopping at airports for a few hours or days). Or fly to Bari for Italy's new Adriatic Riviera (all flights change at Rome: £49 night mid weeks; £53 18s night weekends).
By rail: 2nd-class return from London. To Rome £28; to Venice £23 19s; to Naples £29; to Bari £29 6s

Cost of living: 1,745 lire to £ and on the way up, but still reasonable outside fashionable resorts and towns like Rome and Venice. Hotels: full pension, 2nd category £3 10s to £4 13s. 3rd category £2 7s to £3 10s (single room, bath, taxes included). Prices may vary about 20 to 30 per cent according to season and zone. Local wine – litre bottle costs about 4s. Beer 2s 1d. Cigarettes: Italian 2s 6d, foreign brands 5s 6d.

Food: By sea – excellent fish. Mussel soup, squid, sole, Fritta Mista (mixed sea-food), veal dishes and pasta of course. Excellent fruit, and Italian cheeses a revelation – taste quite different there than in this country. And Chianti isn't the only wine

Internal transport: Trains, reductions available – e.g. short-term season ticket for 15 days at £11 4s (2nd class), families of four or over get 40% reduction for adults, 70% for children. Helicopter service Naples – Ischia, Naples – Capri, single fare £2 6s/£2 0s 3d, depending where you start out from

Car hire: April – September 35s a day plus 7d per kilometre plus petrol; chauffeur-driven – £14 10s for first 150 km, 1s 8d for every extra km.

Accommodation: Towns and most resorts (even smaller ones) have own tourist office and will fix up accommodation for you.

Travel Agents: Practically every travel agent includes in brochure vast selection of inclusive holidays to Italy, including two and three-centre holidays, holidays touring by private car etc
Inghams, 26 Old Bond Street, W 1 (MAY 9885) have several excellent inclusive holidays, including half culture/half sun-worship beach holidays. Example: one week in Florence, one week at Monterosso – a resort near La Spezia only accessible by sea or rail, good beach for children – cost: £57 15s – £63 10s
CIT Ltd., 10 Charles II Street, SW 1 (WHI 6722) are the specialists in holidays to Italy. Will arrange car hire for you, conducted tours – vast selection of two-centre inclusive holidays (Rome and Capri, Florence and Elba, Venice and Malosco). And for those who want an inclusive tour but value their independence and want an "away-from-it-all" spell, they do two-week holidays, flying to Pisa, picking up a private car at the airport and driving to the unique holiday village of Riva Degli Etruschi (Tuscany coast between Pimbino and Pisa) where you stay in your own fully-furnished chalet with private beach a few yards away. Cost according to number of people but for two persons in high season cost would be £73 5s each (five people cost is £54 5s each). Or you can hire a flat in Capri through CIT; cost, including CIT night flights to and from Napes, four persons sharing in high season – £58 12s each
Harold Ingham, 15 St John's Road, Harrow (HAR 1040) are organizing various special interest holidays to Italy: art/architecture, languages, gardens, painting, music – plus tickets (often very difficult to get if you try on your own) to music festivals etc

Where to stay: All the famous towns – Rome, Florence, Venice, Naples have something very special to offer. Adriatic best for children – long sandy beaches from Milano Marittima down to Senigallia in South. Much cheaper than Mediterranean side

To get away from it all: At Pescara – South of Ancona on Adriatic side – you will see few British tourists. The resort of Numana ("unspoilt charm"), a yachting centre for Italian enthusiasts, has excellent facilities for boating, water-skiing etc

Further information: Italian State Tourist Department, 201 Regent Street, W 1 (REG 2818)

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WHERE THE FAMOUS FIND THEIR FUN

Johnny Dankworth, musician: A little village called Lignano on the Adriatic between Venice and Trieste. A peaceful, sleepy holiday on the beach with our two kids. I remember the lizards most. They have lizards the way some people have mice

Pamela Hansford-Johnson, novelist: we had some roubles – my books and my husband's are published in Russia – so we spent ten days in a *dacha* on the banks of the River Don. We messed about on the river, and took motor boats to tiny Robinson Crusoe islands, completely empty, with bone-white sand beaches that looked as if no one had ever been there before

Ann Jellicoe, playwright: Hvar, the Yugoslav island in the Adriatic. I went with my husband on an awful old boat, but the dawn made it worthwhile. Incredible, all those tiny islands dotted in the blue sea. Hvar itself was unbelievable. An old cathedral, a citadel, an old theatre, all in the Venetian style

Brigid Brophy, novelist and sex-war campaigner: My husband and I went to Istanbul to escape Christmas. I've always wanted to see Istanbul and, incredibly, I wasn't disappointed. It's squalid and muddy, but it's also exotic. There are emeralds and other jewels everywhere, set into the buildings. It rained all the time, and this made the place terribly beautiful. There was a marvellous melancholy about all those wet tiles, and the summer pavilions dripping with rain

Sian Phillips, actress: Connemara in the west of Ireland. After all, if your husband is called Peter O'Toole you have to do the Hibernian bit sometimes. We had 10 days last summer, and I suppose it wasn't bad. Then suddenly we got six unexpected days in August, with neither of us working. So we joined up with the American tourists and tramped around London, gawping. Miles and miles we walked every day. All the new buildings in the City, the art galleries, the British Museum . . . Marvellous. It was all unplanned and we both think it was the most exciting holiday we've ever had

Fenella Fielding, actress: My favourite holiday was when I went to Athens, Hydra and Corfu. The sheer beauty knocked me out, and the dignity of the Greeks impressed me enormously. The men were lovely. They absolutely adore women, without being *awful* about it. We stayed at a tiny place on Hydra and a swish hotel in Corfu, and the contrast was rather amusing. The main thing about Greece is it allows you a change of pace. You can live entirely without a timetable

John Braine, novelist: A cruise round the Greek islands. We did the complete tourist bit, and took every tour and excursion that was offered. Rhodes sticks in my mind, so does the labyrinth in Crete. It wasn't all culture. We bathed from a private beach near Athens. It was Easter – I remember the Easter eggs – and the weather was exactly right

Henry Bath, marquess and lion-keeper-to-be: Mexico, without a doubt. I went in January a year ago and the climate was perfect. I loved Mexico City. Seven thousand feet above sea level and I've never felt better. It's a marvellously cheap country

Alan Simpson, television script-writer: I took my wife on an eating tour of France in the Rolls. We set out to eat in the 12 three-star restaurants listed in the Michelin guide. We only managed six in the end, four in Paris, one in Avalon, one in Lyons. We are determined to *manger* in the other six so we shall have to go back. We brought home all the menus so we can re-savour the meals any time. It rained every day, but I can do without the sun

Ray Galton, Alan Simpson's partner: I went to Egypt while Alan was away. They called it "mild" – 80 or 90 degrees I think. Saw Cairo and Alexandria then flew to Luxor and did the old-time tourist bit – steamed up the Nile to Aswan. Sunset on the Nile is really something, just like those ghastly Victorian prints in black frames with palm trees and camels. I went to see the Pyramids 10 times, and I confirm they are pyramidal

WHERE TO GO AND HOW TO GET THERE

LEBANON

Travel agencies are now doing excellent inclusive tours to Lebanon which have put it on the tourist map for holidaymakers outside the millionaire bracket. Perfect climate for lazy summer holidays, plus sophisticated night-life, plus exotic places of interest to visit, plus mountains . . . plus the lure of the Middle East

How to get there:
By air: Daily flights (jet) by MEA/BOAC. Tourist class return: £142; excursion return, valid for 10-30 days: £96 (this pays for a five-city ticket and enables you to visit also Jerusalem, Amman, Damascus and Cairo)
By sea: Several cruises call at Beirut. Adriatica Line, 35 St James's St, SW 1 (WHI 6083), runs a service between Genoa/Naples/Beirut. Journey takes five days and single fare costs from £35. Second class return rail fare London/Genoa: £11 16s. You can return by Adriatica, or by air.
By car: Journey can be made by car without difficulty. Best route is through Belgium, Germany, Austria, Jugoslavia, Bulgaria (or Greece), Turkey and Syria. Distance from London, about 2,850 miles

Cost of living: One Lebanese pound is equal to about 2s 3d. It is a rather expensive country. In medium class hotel, full board costs about £2 10s a day, bed & breakfast about 38s. You can get a three-course meal for about £1 a head. Local wines from a wine shop about 8s-10s a bottle (vin rosé especially good and pleasant to drink in hot climate). Local cigarettes about 1s for 20, imported about 5s. Scotch costs about 4s 6d (just over double measure). Best to drink Arackat – a kind of Pernod – about 8d glass (10s bottle)

Food: In Beirut, the best of European cooking along with local delicacies like *mezzes*–hors-d'oeuvre of infinite variety, into which go all the fruits, the meats and spices of Oriental cookery; *kobbe* – mutton, carefully tenderized and cooked with crushed wheat-grains; *shish-kebab*, stuffed vine-leaves; fried frogs' legs; *Tabboule* – a salad of wheat-grains crushed and moistened, mixed with tomatoes, onion, parsley and mint

Formalities: Visa takes 24 hours from Lebanese Embassy. Tourists can get visas on arrival in Lebanon. Smallpox vaccination certificate required
Local travel: Taxis are the best way of getting around. Shared taxi system (Servis taxis) go on prescribed routes through Beirut. They hold a maximum of five people and can go anywhere in the city for 25 piastres. Or from Beirut to Damascus by taxi would cost about £1 per person return

Car hire: A Fiat 500 costs about £3 a day plus petrol, which costs 3s 6d a gallon

Travel Agents: Many offer all-inclusive air trip to Lebanon at the same price you would spend on return air fare. Mitchell Cotts, Cotts House, Camomile St, EC 3 (AVE 1234), will start in mid-June, running a 99 guinea inclusive holiday (day flight by BOAC or MEA scheduled service) at the new holiday village of Dog River – 5 miles north of Beirut. Stay in cabanas (bungalows). Tour is on half-board basis. At the moment they are doing two other inclusive holidays taking in Lebanon – a 9-day holiday at £114 10s staying at the Orient Prince or Mayflower Hotels in Beirut. (Travel any day by scheduled service airliner). This includes full board, and you can arrange to stay up to one month until validity of airline ticket expires. Two-centre holiday – 8 nights in Beirut, 3 nights in Jerusalem for £131 4s. This includes full board at both hotels and a sightseeing tour of Jerusalem
Other agencies doing excellent inclusive holidays to Lebanon include Cooks, and Houlder Bros.
Ecumenical Cruise of Middle East (for those not religiously inclined, too). Fairways & Swinford, 18 St George St, W 1 (MAY 6801) organize this and take in Biblical and historical places of interest in Lebanon, Syria, Greece, Turkey and Jordan. Costs from 164-395 guineas including transport London-Venice to pick up ship which leaves 11 March, returns 1 April

Where to stay: Beirut: Wonderful swimming from beaches, cosmopolitan atmosphere, sophisticated night-life (150 night clubs, 300 restaurants). The casino at Maameltein is one of the largest and most up-to-date in the world, with an excellent floor-show largely imported from Paris. It has every type of gambling game, giving you a chance to win or lose a fortune. Beirut is also the best centre for seeing other parts of the country. (Lebanon is only half the size of Wales, so touring is easy)
Sands of Lebanon, 15 minutes from the centre of Beirut, is a holiday village with an excellent beach, where you can live in chalets. There is a smart hotel there of the same name, with its own private beach

What to see: Luckily it's a small country – there is so much to see. The main place of historical interest is Baalbek (City of the Children of the Sun) whose Acropolis is the largest and best-preserved piece of Roman architecture in existence. Byblos, Sour, Sidon and the Cedars of Lebanon are all within five hours of Beirut. At Baalbek there is a yearly summer festival held in the Acropolis.

Sport: Water-skiing facilities at all main resorts. Skiing possible in mountains near Cedars of Lebanon till April. Pot-holing and cave exploration; good camping facilities

To get away from it all: – and if you have a taste for history: Byblos – said to be the oldest town in the world. Clustered round medieval city dominated by the keep of the Frankish castle, the town, founded 4000 B.C. was the commercial and religious capital of the Phoenician coast, and gave its name to the Bible. Swimming from small rocky coves

Further information: Lebanese Tourism Office, c/o Middle East Airlines, 80 Piccadilly, W 1 (HYD 6321)

FRANCE

Nearest and cheapest country to get to – and the government is trying to do something about prices (special tourist menus etc.).

How to get there:
By air: BEA/Air France. Night tourist flight to Paris, £12 7s (same for weekdays and weekends). To Nice: Weekend night flight £37 19s. Weekday night flight £30 2s
By rail: London (Victoria) to Paris (Gare du Nord) – £10 18s 2nd class return. London to Nice: (*via* Calais). 2nd class return – £26 10s (or French tourist ticket £22 11s (minimum stay of five nights in France). Prices may go up this summer
By car and air: Contact BUA or AA offices for detailed price list of ferrying car over Channel by air. (Price for Mini, peak weekend, is £4 single fare. Passengers £3 5s single.) Also fly to Deauville, Strasbourg or Geneva
By car, rail & ship: Take car sleeper services. Termini in several places in France – details from French Railways, 179 Piccadilly, W 1 (HYD 9731)
By sea: Usual Channel ports. Or Stena Line run miniature cruises from Tilbury to Calais on car ferry *Londoner*, entertainment included. £4 19s 6d return, plus about £11 10s for car. Daily service from April to October. Contact Clarkson Booker, 35 Albemarle Street, W 1 (HYD 2211) for further details

Cost of living: About 13.65 francs to £. Reckon on 1 franc being 1s 6d. Expensive country and Paris the most expensive capital. Hotels-one star "A" class costs about £2 for two, double room without food; full board about £2 per person. Cost of three-course meal depends entirely on where you go and how carefully you want to budget – you can spend a fortune but should be able to eat for 15s to £1 per head if you choose one of the tourist set meals

Car hire: £3 a day, 35 miles self-drive Peugeot 404; £11 9s for 30 miles chauffeur-driven DS between 9.30 a m and 6 p m

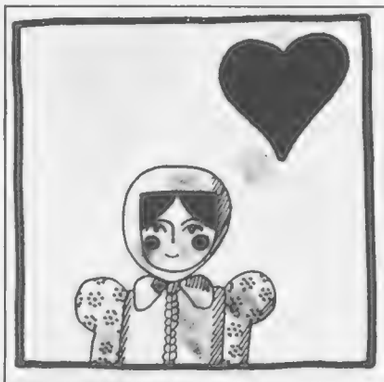
Food: Best in the world, but it is expensive to be a gourmet. Carry a *Guide Michelin* as your constant companion – it's a shame to eat badly in France, and you can sometimes if you leave it to chance.

Public transport: Europabus service is cheap for long journeys. Super-efficient train service

Where to stay: Besides the reglar hotels, there are château hotels – privately owned castles and beautiful old houses which have been converted into hotel-restaurants ranging from four-star Luxury to two-star – 28 of these in various parts of France, illustrated list available from French Tourist Office. "Gites de France" are private houses in rural parts of France which provide modest, cheap rooms, let by the month (no food). These are listed by Federation Nationale des Gites de France. In the region of Le Lavandeau it is still possible to get a small hotel at a reasonable price. Brittany is ideal for children – choose a small resort and hotel where children are welcomed and avoid English crowds on beaches served by day excursions. A recommended resort is Benodet, where Breton women in starched hats make delicious *crèpes suzettes* which you can buy for next to nothing. In the Pyrenees, for a mountains/country holiday within easy access of sea, recommended is the little Basque town of St Jean Pied de Port (56 km from coast)
Relais Routiers was originally a number of small hotel-restaurants especially favoured by French lorry drivers and others who demanded good food and simple accommodation. Now it is an organization – *Les Amis Des Routiers* – which publishes an annual guide for tourists – obtainable through booksellers or from the association's London office at 178 Fleet Street, EC 4. It lists some 5,000 places where a double room might be had for as little as 9 NF per night
Booking accommodation: Information offices at airports in France and in or near large railway stations have a Telex system – travellers may without charge make hotel bookings for the same day within a radius of roughly 100 miles of the office
Motoring and camping: Camping is highly organized in France and it's a good way of avoiding the expense of hotels. Fly your car to the place nearest base by BUA ferries

Travel Agents: All leading tourist offices do good inclusive holidays in all parts of France. Clarkson Booker, 35 Albemarle Street, W 1 (HYD 2211) offer a series of interesting short trips: e.g. six day tour of the heart of France, taking in Auvergne, Dordogne and Aquitaine and ending up at Bordeaux. It includes visits to famous wine growing regions, beauty spots etc. – 32 guineas (August to October). They also do a four day tour of Burgundy at vintage time at 22 guineas inclusive, or 19 guineas for three days (fly from Gatwick). For details of these and other trips contact their office

Further information: French Tourist Office, 178 Piccadilly, W 1 (HYD 3171)



YUGOSLAVIA

Dubrovnik, bigger Dalmation coast resorts and some of the islands have been popular amongst British tourists for some years now. However, with the desire to get farther off the beaten track, tourism is on the verge of booming in more oriental southern part of Yugoslavia – in the Montenegro district

How to get there:
By air: Night tourist flight (weekend only) to Ljubljana – £38 8s; Night tourist flight (weekend only) to Dubrovnik – £45 11s; Day flight to Titograd (for Montenegro coastal resorts) via Zagreb: £52 12s
By rail: London – Ljubljana, 2nd class return: £27 6s. London – Rijeka, 2nd class return, £27 3s. London – Dubrovnik, second class return, £31
By sea: Daily boat services linking ports on coast and islands with Rijeka, Venice or Trieste. Also car ferry services between main ports and islands.
By car: Easy now to drive to Dubrovnik and farther south to Montenegro now that new fast coastal road is complete. Also fast motorway inland which goes all the way down to Greece

Cost of living: 3,300 dinars to £1. Still a cheap country – though prices in Dubrovnik tend to be much steeper than elsewhere in the country. You can get a good second-class, comfortable hotel for around 40s – 50s a day, full board. A reasonable three-course

PORTUGAL

Tourist trade is booming. (English tourists 1963 – 61,443. 1964 – 169,607 and 1965 figures estimated to reach the 250,000 mark). 500 miles of coastline providing a succession of sandy beaches and cliffs, rising to more than 300 ft in places. Some of the beaches are still almost unused.

How to get there:
By air: By BEA or TAP airlines: weekday night flight to Lisbon £40 5s. Weekend night flight £44 13s. Or to Oporto, weekday night flight £36 6s. Weekend: £40 4s
By sea: A new ferry boat will start operating in June between Southampton and Lisbon (it will also call at Vigo and Gibraltar for same price), £25 single without food. Two-day journey. Cars taken (a 12'6" car would cost from £4 single). Contact Sunward Ferries, 197 Knightsbridge, SW 7 (KNI 3223)
Various cargo boats call at Lisbon. Trips last from 2½–5 days and cost from £23–£35 single. For details of lines contact Portuguese Tourist Office
By car: London – Lisbon is 1,200 miles. You should do the journey comfortably in 3½–4 days.
By train: Via Paris. £15 11s Journey takes about 36 hours

Cost of living: Cheap at 80.00 escudos to £. Hotels are from £3 full board. Petrol expensive – 5s 9d or 6s 9d gallon for super (no petrol coupons issued). Good three-course meal for 10s–12s 6d. Local wines are from 1s 3d litre bottle, Scotch 2s 6d large tot. Drink Portuguese brandy at 3d tot (rough). Cigarettes, good local brand for 1s 6d.

Food: Meals are lavish – half-portions often suffice. Specialities include *gazpacho* – cold soup made with bread, onions, garlic, coriander seeds, oil and vinegar. Superb fish dishes and lots of rice *(arroz de pato:* baked duck with rice).

Travel Agents: Hickie Borman, 24 Charles II Street, SW1 (TRA 7611) do inclusive tours by air "Ace Flight" (DC-7C Aircraft) from £49; Global of London (Tours and Travel), 301/7 Oxford St, W 1 (HYD 8242) do inclusive tours of the Algarve, Sesimbra and Estoril – 15 day holidays from 54 guineas; Janaway Travel, 106 Camden High St, NW 1 (GUL 9955) – inclusive tours using scheduled flights

What to see: The province of Minho in the north is considered to be one of the loveliest parts; people noted for gay attire – wonderful views from Viana do Castelo on banks of the River Lima; Vila do Conde – an old Roman town that is famous for its lace-work. At Oporto there are wine lodges in the suburb of Vila Nova de Gaia, and most are open to visitors. Figueira da Foz is the largest seaside resort. Algarve the southernmost province has superb beaches. See Olhao – fascinating because of the cubist design of its buildings

Centres recommended by State Tourist Office: For sea, water-skiing and high night-life – Estoril (casino, swimming pools etc; For a quiet holiday: Viana Do Castelo in the north of Portugal – beautiful old city, nestling between estuary of the Lima river and verdant hills; for children, Ofir – good, sandy beach. Portuguese hotels very good at catering for children. Let them know in advance, and they will arrange to have cots put in hotel bedrooms, etc

Villa renting: Keith Cardale Groves, 43 North Audley St, W 1 (GRO 8551) have an estate office in the Algarve and have been buying up lots of land and villas either for letting to holidaymakers or for sale. You can rent a villa or apartment through their London office at very reasonable rental – from 15–30 guineas in the high season. Maid service is readily available

Further information: Casa de Portugal, State Information & Tourist Office, 20 Lower Regent Street, SW 1 (WHI 2455)

TURKEY

Still not too crowded with British tourists, still new, still different, still exciting, a fascinating mixture of Europe and the Orient. Something for everyone – wonderful beaches (four seas to choose from), archaelogical and mountain climbing holidays, exciting night life, excellent for summer sports like water-skiing and cruising

How to get there:
By air: Daily flights London–Istanbul by BEA and other lines. Tourist return £118 14s; tourist excursion return (valid 6–30 days), £100

By sea: Turkish Maritime Lines operate regularly between Marseilles or Venice and Istanbul – details from Walford Lines, St Mary Axe House, EC 3 (cost about £69 by rail and sea, or £75 by air and sea)

Rail: Second class return rail fares London to Istanbul are available from £39 (takes 3½ days)

Overland: The Orient Bus operates weekly services from Brussels to Istanbul, and with rail connections between London and Brussels the return fare for five day trip is £61 – this includes accommodation and all meals *en route*

By car: 1,929 mile journey – should be easily completed in 5 days. Petrol should cost about £20

Cost of living: Quite cheap at 25.2 Turkish lire to £. 'B' class hotels cost from 12s 6d – 17s 6d bed & breakfast. Bottle of wine about 7s. Turkish cigarettes 1s packet – imported cigarettes about 5 – 6s. Scotch about 4s a tot – hardly ever drunk. Drink *raki* – aniseed spirit like Pernod called by the Turks "Lion's Milk" for 1s tot. Or good German-type lager for about 1s a bottle. Also lots of good fruit juices. Food is very cheap to buy – three people camping could live on £1 a day. You can get a good three-course meal in a street café for as little as 5s and eat excellent three-course dinner with wine for £1

Food: Middle Eastern – speciality *kebabs,* wonderful sweets, stuffed tomatoes, peppers, aubergines, vine leaves, swordfish, Turkish coffee and Turkish delight

Formalities: No visa. Smallpox and cholera vaccinations not required for UK citizens

Climate: 300 days of sunshine per year. Average July temperature in Istanbul – 70°F

Travel Agents: Anglo-Turkish Tourism Agency, 213 Piccadilly, W 1 (REG 1311), 15 days London – Genoa – Istanbul from 85 guineas (includes stay at Istanbul and Izmir). Erna Low, 47 Old Brompton Rd, SW 7 (KEN 8881) are specializing in tours to Turkey this year (two-centre inclusive tours from £123 15s with day air trips from London – Istanbul). Also doing combination Greece and Turkey tour – and are chartering the Blue Horizon for super-cruise trip of Greece and Turkey. Two dates – 14 May and 1 October. Cost of 14 day cruise with night air trip to Athens is £175 inclusive

Where to stay: For swimming holidays combined with sightseeing the choice is wide open as there are 1,000 miles of beaches along Turkey's Mediterranean shore – warm sea, golden sands, pine forests. Tourist board recommend Antalya, Alanya, Anamur, Mersin, Samandag, Rarsus Demre or Finike as holiday centres. The Aegean area, one of the richest in history, archaeology and natural beauty, also has excellent beaches. Choose between Marmaris, Edremit, Bodrum, Kusadasi, Izmir, Cesme or Canakkale. The Marmara Sea, the gateway between Black Sea and the Mediterranean, also has nearly 1,000 miles of good beaches. Stay in Istanbul, or to get away from the city, use Yavlova, Mudanya, Erdek, Tekirdag or the Island of Marmara as a holiday base. And there's the Black Sea coast, very rugged and dramatically beautiful. Stay at Istanbul, Sile, Karasu, Akcakoka, Amasra, Ordu, Giresun or Samsun

Internal transport: Turkish Airlines offer fast economy-class flights to all major Turkish centres at very low fares. There are wide net works of cheap rail and bus services. Turkish Maritime Lines offer Black Sea, Aegean Sea, Mediterranean Sea and Sea of Marmara and Bosporus cruises from Istanbul at very low all-in fares. Dolums taxi services (shared taxis) are available in most large cities for local and inter-city travel

Cruises: For organized sightseeing and classical/historical lectures join one of eight Swan's Hellenic Cruises for 1966. These include stops at Turkey, accompanied by famous scholars, photographers, botanists. From 220 guineas a person for 2-bed cabin for fortnight. W F and R K Swan (Hellenic) Ltd., 260–261 Tottenham Court Rd, W 1 (MUS 8070)

Motoring and camping: Petrol in Turkey is about 4s gallon. Excellent facilities for camping holidays – among best are BP Mo-camps. For details contact BP Touring Centre, 18 Warren St, W 1

Further information: Turkish Ministry of Tourism, 49 Conduit St, W 1 (REG 8681)

meal costs from between 7s – 8s. Scotch about 5s – not often drunk. Best to drink *slivovitz* at about 8d a glass.

Food: varies from region to region but usually of a good standard. Fish dishes are the speciality of all sea resorts. Try *barbun* – a sort of red mullet which is a speciality dish in Dalmatia, and *cevapcici,* the Yugoslav version of *shish-kebab.* Smoked ham is eaten a lot

Formalities: Visas (now free) obtainable from Yugoslav Consulate in London, or at entry point to Yugoslavia (does not involve delay – visas now just a straightforward formality). Free medical treatment if you get a card from the Ministry of Health before travelling in Yugoslavia. No international driving certificate needed

Car hire: Easy in big towns. Terms are usually about £3 10s a day for a small car with 100 km of free driving

Internal transport: Coach is often quicker and more comfortable than rail. Or travel by boat: sample price Rijeka – Dubrovnik, tourist cabin class costs £4 7s 8d (single). Costs about £15 single fare to ship car down from Rijeka to Dubrovnik. Journey takes about 24 hours. Rijeka to Budva in Montenegro, takes about 35 hours by boat. (Rijeka – Dubrovnik by road takes about 10–12 hours.) Zadar and Ancona are connected by car ferry, also Bari in Italy and Bar

Accommodation: Besides hotels and motels (on all important roads) accommodation is also possible in private rooms. This is highly organized (all have to be registered with state authorities) and are divided strictly into four categories, according to their comfort. In many places reservations and letting of private rooms is made by tourist offices and the rent is also paid c/o these agencies. In towns and tourist centres, visitors have to pay a residential tax of 60 to 200 dinars per person daily, according to the importance of the centre. Hotels etc. charge much less – sometimes up to 50% less, if you visit out of high season

Travel agents: Hickie Borman Grant, 24 Charles II Street, SW 1 (TRA 7611) specialize in inclusive tours to Yugoslavia. They do inclusive tours to Dubrovnik (15 days holiday from £49 10s – fly out by BEA) or a two-centre holiday at Dubrovnik and Hvar (from £57) or Dubrovnik and Budva (from £54), and also inclusive holidays to Sveti Stefan, Cavtat (just south of Dubrovnik), Opatija and Bled. Their cruise "Dawdle down Dalmatia" (from Trieste to Piraeus and back), costs from £105 if you travel by air to Trieste, or from £95 if you travel by rail

Beach and night-life: For sophisticated night life, good swimming etc – Dubrovnik (two beaches, one imported sand at Lapad and one shingle.) Festival of Music & Arts at Dubrovnik held annually, this year 10 July – 24 August

For children: Budva – lovely little town on the Montenegrin Littoral, dating from fourth century BC. Archaeological excavations, town walls, fortifications, old buildings, churches and lots of antiquities. Long sandy beach. Good camping sites

Getting away from most of it: Sveti Stefan – 15th century fishing settlement, built on cliffs and later connected to mainland by a sand dune.

Best of the Islands: Said to be Hvar – very beautiful island, good swimming, water-skiing, underwater-fishing etc. Numerous historical monuments to see, beaches with pine woods, excellent climate. And lots of good excursions to other islands.

Further information: Yugoslav National Tourist Office, 143 Regent Street, W 1 (REG 5243)

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EVERYTHING FOR THE BEACHGIRL

1. First essential – sun oil and sun hat; be sensible about your sun tan, protect yourself against a deceptively powerful sun. Ambre Solair from all chemists and stores. Large red fringed straw hat, £1 10s at Mexicana

2 and **3.** Swimsuits:–No 2 is a two-piece in pale pink towelling by Catalina, 13 guineas at Harrods. No 3 is also pale pink stretch towelling by Silhouette, £3 9s 11d at Selfridges and Separates Centre (from 20 February)

4. Towels, take two. One for lying on, one for drying on. Our beachgirl chooses two enormous towels, size 70 in x 42 in, in magenta and rosebud pink, £3 5s each at Woollands

5 and **6.** Sunglasses – two pairs for vanity, or in case you sit on one pair. Both by Correna, No 5, plum-coloured £1 2s 6d. No 6: purple frames, £1 5s at Fenwick; D. H. Evans; Peter Robinson

7 and **8.** Sandals – to protect town feet from burning sands. No 7: Gold kid sandal. £3 9s 11d. No 8: white calf sandal £2 19s 11d both at Russell & Bromley, from 15 February

9. Ultra-feminine bathing cap to protec hairstyle, by Kleinerts, 5 guineas at Harrods; Marshall & Snelgrove

10. Book to read. Take something to keep your temperature down. *World Without Sun* by Jacques-Yves Cousteau (Heinemann, 3 guineas) from Hatchards

11. Camera, an essential part of a holiday. Kodak Instamatic 100, £5 4s 8d at all branches of Wallace Heaton

12. Binoculars for sorting the scene out, by Aquilus, £14 15s at Harrods

13 and **14.** For the more adventurous, flippers and mask from Lillywhites. No 13: flippers from £1 12s 3d. No 14: mask, with drain valve, £2 5s; without valve £1 18s 6d

15. Waterproof watch by Rolex, specifically for the deep sea explorer, but everything on the beach inevitably gets wet. £69 10s at Harrods

16. Light refreshment, bottles of Coca-Cola. You can buy 7 oz bottles or 12 oz cans

17. Hair pieces to cover up what will happen if you don't wear the bathing cap as suggested. By French of London, 12 guineas each

Mexicana, 89 Lower Sloane Street (SLO 3871)
Harrods, Knightsbridge, SW 1 (SLO 1234)
Selfridges, Oxford Street, W 1 (MAY 1234)
Separates Centre, 283 Oxford Street, W 1 (GRO 3920)
Woollands, Knightsbridge, SW 1 (BEL 6000)
Fenwick, New Bond Street, W 1 (MAY 9161)
D H Evans, Oxford Street, W 1 (MAY 8800)
Peter Robinson, Oxford Circus, W 1 (MUS 7700)
65 Strand, WC 2 (TRA 7890)
Russell & Bromley, 24 New Bond Street, W 1 (MAY 6903) 45 Brompton Road, SW 3 (KEN 8415) 81 Knightsbridge, SW 1 (BEL 6969) 64 King's Road, SW 3 (KNI 5445)
Marshall & Snelgrove, Oxford Street, W 1 (LAN 3000)
Hatchards, 187 Piccadilly, W 1 (REG 3201)
Wallace Heaton, 127 New Bond Street, W 1 (MAY 7511)
Lillywhites, Piccadilly, SW 1 (WHI 3181)
French of London, 6 Cork Street, W 1 (REG 8551)
May Fair Hotel, Berkeley Street, W 1 (MAY 7777)
Bourne & Hollingsworth, 116 Oxford Street, W 1 (MUS 1515)
Gamages, Holborn, EC 1 (HOL 8484)
Peter Jones, Sloane Square, SW 1 (SLO 3434)

WHERE TO GO AND HOW TO GET THERE

MOROCCO

The place where East meets West. Tangier, still a fascinating mixture of a sophisticated European resort and mysterious Arabia. Or you can get away from it all in one of the smaller resorts along superb Mediterranean or Atlantic coastline. Country still not overrun by tourists

How to get there:
By air: Most economical to fly British by air to Gibraltar. BEA/BEU offer good concessions: Midweek night tourist flight £35 return. Boat from Gibraltar to Tangier cost 29s single (takes 2½ hours); or by air Gibraltar/Tangier cost £4 single – takes 30 mins
By sea: Cruise there – Southampton-Tangier *via* Le Havre, Lisbon, Madeira, Las Palmas. The Greek Line, 2 Duke Street, SW 1 (TRA 7211) lets you break journey in Tangier and return on a later sailing. One class only costs £77 return
By car: London – Gibraltar is approximately 1,200 miles. Should be able to cover distance comfortably in 3-4 days. (Car ferry, Gibraltar/Tangier approx. £4 12s for small car).
By rail: London to Algeciras, and then across to Tangier. Rail fair, £16 single

Cost of living: 14 dirhams to £. (1 dirham is approximately 1s 5d). Not too expensive yet–a good hotel would cost about £3 day full board; good three-course meal at an ordinary restaurant about 15s-30s. Cheap bottle of local wine from 3s-4. Scotch prohibitive at 7s upwards a tot – in fact most spirits are expensive to drink. Beer 1s bottle, glass of wine in a bar from 6d to 1s. The national drink is mint tea at about 9d cup. Petrol is about 4s 6d a gallon (if you have a foreign registration car you can get 30% reduction on petrol);

Climate: Hot – inland probably too hot for some in the high season. August average temperatures in Tangier 86°F; Rabat 82°F; Casablanca 80°F; Marrakesh 99°F. Coastal resorts have an extremely pleasant temperature because of sea breezes

Food: Morocco cuisine is rated among the four best in the world. (Specialities *couscous* and *mchoui* – whole sheep roasted on spit over charcoal.)

Formalities: No visa needed for UK visitors. Smallpox vaccination certificate not required. Special third-party insurance for cars – green card is not valid in Morocco. International driving licence needed. No Moroccan currency can be imported or exported

Car hire: Cheapest per day is about 32s plus 3d a km.

Sports: Golf courses in Tangier, Mohammedia. Casablanca and Marrakesh. Hunting at Arbaoua from October to January. Swimming the year round in Agadir and from May to October along both coasts. Sea and river fishing. Water skiing. Underwater exploring.

Travel Agents: Foreign Travel Ltd, 19-21 Bury Place, WC 1 (CHA 2741) specialize in tours to Morocco, including one-centre holidays at Tangier, Casablanca, Marrakesh, Rabat or Fez, 7 days from 48 gns. half-board (BEA night flight to Gibraltar); two- and three-centre holidays, staying at one of above bases from 67 guineas for 14 nights (half-board at hotels), for two centres, from 73 guineas for 13 nights (half-board) at three centres. By air one way and by sea the other. 10 nights at hotel in Tangier, one night's hotel in Gibraltar from 75 guineas, half-board.

Beach holidays: Suggested is Restinga, about 60 miles east of Tangier, a newly developed resort with two excellent hotels (with pigeon shooting facilities). From £3 per person full board. Or stay in a chalet at the new holiday village there – cost for two per chalet is £2 a day (no food included). You can eat in the community restaurant or the chalets have cooking facilities. For a quiet holiday try Arsila (new government hotels from £3 per day full board) – superb, sandy beach: Larache farther down the Atlantic coast; or, even farther south, El-Jadida (very pleasant resort, half-Arabic, half-European – has new French quarter, old Moroccan quarter). For gay night life and sun, sea and sports: Tangier, Rabat, Casablanca.

Further information: Moroccan Tourist Office, 93–107 Shaftesbury Avenue, W 1 (GER 0073)

SARDINIA

Second largest island of the Mediterranean, with magnificent mountains, 2,500 miles of glorious beaches and still comparatively few visitors. Up to five years ago Sardinia was right off the map as far as tourism goes; now land speculation is rife and hotels of luxury status are to be found where there was no accommodation at all before. When you leave the main resorts which have been developed, you find yourself in an old, romantic world where peasants wear colourful costumes. Tremendous festas with processions, at intervals from May to August

How to get there:
By air: BEA and Alitalia, from London–Alghero. Mid-week night tourist flight, £39 19s in season. Weekend night flight: £44 17s
By sea: The Tirrenia Line has daily sailings from Civitavecchia to Olbia and Cagliari (7 hours and 14 hours): also twice weekly from Naples to Cagliari (16 hours). To Olbia single fares are £1 15s–£3 10s and single car rates from £6 10s. To Cagliari fares are about £1 10s–£6 15s, and car rates from £7. Also from Civitavecchia to Golfo Aranci daily, fares from 18s–£2 15s, car rates £4 15s–£6 5s. Overnight services (daily except Sundays) between Genoa and Porto-Torres (13 hours). Single fares about £2–£5 5s, single car rate from £7. (Second class rail return fare: London–Genoa £22, London–Civitavecchia £27)

Cost of living: Italian currency is 1,745 lire to £. It is being developed as millionaire's paradise island, so luxury hotels and leading resorts are getting expensive. Out-of-the-way places are much cheaper. 2nd class hotel, room with bath in high season costs from 19s to 30s; full board in second-class hotel costs from 30s to a maximum of £3 10s. You can get a good three-course meal for 11s 6d. Local wine costs from 2s 4d a litre. Cigarettes, same as Italian mainland

Food: Sardinia has a style of cooking of its own, different from Italian, more spicy and coarser. Specialities include *carne a carrargiu*, a primitive and excellent way of roasting calves, kids, lambs and whole boars in the open air with wood from thickets and scented herbs; *carta da musica* – snowy white bread eaten of old by Sardinian herdsmen in thin layers, put one on top of each other; *cassola*, a delicious fish stew highly spiced and very tasty; *favata*, a dish of beans stewed in lard with pork sausages and lots of spice. Hotels serve international food – and lots of Italian specialities. On the whole the Sardinians prefer meat to fish dishes. Excellent local wines, including one called Vinacchio, rather bitter but very thirst-quenching. Italian drinks like Campari, *strega* etc. And don't miss the highly-flavoured cheeses made mostly from sheep's milk

Internal transport: Various organized sightseeing tours and quite good bus services between main towns, but if you want to see a lot of the island, either take your own car, hire one there, or hire a taxi

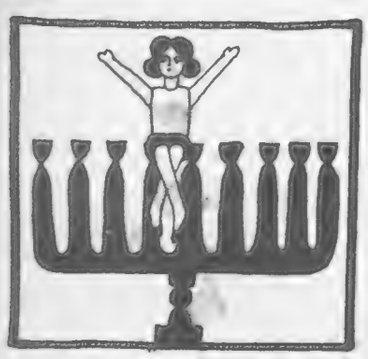
Car hire & petrol: Same as on Italian mainland

What to see: Interesting to historians, with lots of traces of successive invaders – Greeks, Romans, Genoese, Pisans, Saracens and Catalans from the coast of Spain. Numerous 10 ft high monuments which the locals believe to be giants' gravestones, and the strange towers called *nuraghi* which may have been watchtowers or temples – no-one knows

Travel Agents: Most leading agents now have Sardinia on their books. Allways Travel Service, 17 Sicilian Avenue, WC 1 (CHA 6436) have chosen Porto Conte. It is one of the most beautiful spots in the world. The charge is 15 days from 124 guineas for night flight, hotel room with private bath, and private beach and swimming pool; Horizon Travel, 17 Hanover Street, W 1 (HYD 1613) do inclusive holidays in the capital Alghero (15 days from £63 in high season)

Where to stay: For night-life the capital Alghero, a thriving fishing port with Spanish appearance, and really the only town-cum-seaside resort on island. It has a long, lovely lido of golden sand, narrow streets where washing is hung from balcony to balcony, ancient houses and churches. From Alghero go to Porto Conte – which has a deep bay north-west of town, with excellent underwater fishing and vast marine grottos. For children: Most beaches on the island are suitable for children. Try Olbia on the eastern coast, or Gulfa Aranci
For campers: La Maddalena, on a tiny island at the extreme north-east corner of Sardinia. It has a causeway to its twin, Caprera, home of Garibaldi. Excellent beach

Further information: Italian State Tourist Office, 201 Regent Street, W 1 (REG 2818)



ISRAEL

Becoming increasingly popular as tourist resort for non-Jews. Excellent facilities for sight-seeing tours, so you can cram in as much as possible in a short time. Travel costs get cheaper as an increasing number of agents do inclusive tours

How to get there:
By air: Daily flights London-Tel Aviv direct by El Al Israel Airlines/BEA/BOAC: £142 10s return. Tourist excursion return fare for British passport holders £96. Several inclusive tours with air travel organized by different agents, e.g. Horizon Holidays do various tours, including return air travel, sight-seeing tours in Israel, hotels etc., from £103 17s for a fortnight. Cooks do various tours of Israel from £108 5s for a fortnight's stay, they arrange all sight-seeing tours for you. Also various two-centre holidays taking in Israel and Greece (£157), Iran and Israel (£268). Global do 15 day tours from 97 guineas.
By sea: Many shipping lines have services to Haifa. Zim Israel Navigation Company, 292 Regent St. W 1 (LAN 8484) operate from Marseilles, Venice and Naples – summer return fare from £53 3s from Marseilles. Will arrange train and cross-Channel journeys to meet boat. Journey takes 4-5 days
Cheapest independent way of getting to Israel is probably through Sea Cruises, Rodwell House, Middlesex St, E 1 (BIS 7261). They operate weekly services from London by train to Brindisi, then by boat to Haifa, all-in cost from £30 10s single (takes about 4½ days). Or you can make your own way to Brindisi and take their boat from there (from £18 10s for three-day crossing. Car transport Brindisi-Haifa about £15 single including taxes)

Cost of living: High. £1 sterling equals 8.40 Israeli pounds. (1 Israeli £ – 2s 4d). Average second-class hotel costs from £2-£3 for bed and breakfast. Glass of Scotch prohibitive at 10s a tot – best to drink Israeli brandy at 2s 6d. Israelis drink more coffee and squash than alcohol. Quite a good three-course meal obtainable in ordinary café/restaurant for about 8s 3d

Food: Oriental, Arab and Jewish cooking. National dish is *falafel* – mealy balls, deep fried, eaten inside round bread called *pita* with salad and spicy sauces – sold in *falafel* kiosks – equivalent to our fish & chips. Many restaurants also specialize in dairy foods

Climate: With its long Mediter-

TUNISIA

Just on the map as far as regular British tourists go. Superb for beach holidays, hot, lots to see and do – visits to oases in the Sahara, Roman ruins which are the equal of any in Italy. First contact with the fascinating, strange world of the Orient, a tremendous thrill for anyone visiting it for the first time

How to get there:
By air: Daily flights by Air France. London – Tunis, economy class return £64 18s. Midweek excursion return (valid 23 days): £48 12s (1 May – 31 October)
By sea: French Line, 20 Cockspur St, SW 1 (TRA 9040) have sailings about once a week. Marseilles–Tunis. Tourist class single: £13 9s, return £25 2s excluding port charges. Return rail fare (tourist class, valid 2 months) London – Marseilles: £20. Return car ferry fare between Marseilles and Tunis ranges from £32 – £82, depending on the dimensions of the vehicle. Crossing takes about 24 hours. Services are somewhat irregular between the two ports and inquiries should be made to Navigation Mixte or the French Line, both of which have offices in London

Cost of living: Currency: 1 dinar is 13s 9d. Still a relatively cheap country. Tourists staying in holiday centres are best off if they pay for everything in advance. You can get bed and breakfast in a cheap, clean hotel for around 14s and eat quite a fair three-course meal for 4s in a streetside café or beach restaurant. Petrol costs 4s gallon; Tunisian cigarettes from 1s 6d for 20, imported cigarettes from 3s 6d. Local wines cost from 4s a bottle, Scotch prohibitive at about 6s a tot; beer 2s large bottle – best to drink Boukha (sort of vodka) which costs 3s for a ⅛th litre bottle

Car hire: Cost, exclusive of petrol, Dauphine 34/– per day. This is up to 60 km. For each additional km, 14 and 18 millimes is charged (1,000 millimes to a dinar). A tip is expected almost everywhere, for even the most trivial of services

Food: Usually excellent. Mixture of French and Arabic. Most famous dish is *coûscoûs* for which there are said to be about 60 different recipes (basis is dry semolina, moistened with water and olive oil, then sieved and rolled and cooked in the steam of a vegetable soup). Then served with beef, mutton or chicken, with a great variety of vegetables and a sauce. Also served as a sweet with currants, pomegranate seeds and dates. Wonderful fruit, excellent local wines

Formalities: None concerning visas. Smallpox vaccination certificates required. Also international driving licence for driving in Tunisia. Tunisian currency may not be either imported or exported

Internal transport: Buses, trains and coach. Each Wednesday and Sunday, Tunis and Djerba are linked by Tunis Air flights. Day trips organized by hotel, or expeditions by shared taxi, are easiest way of seeing this small country

Travel Agents: Wings Ltd., 124 Finchley Rd, NW 3 (SWI 5611) are the specialists in travel to Tunisia and have various inclusive 14 day holiday tours at different centres from around £73. Fly from Gatwick by Britannia on a Sunday – flight lasts 3½ hours. Also have a new Tunisian holiday tour this year – with one week touring by private car (taking in Carthage, oases, camel rides in desert etc.) and one week at Nabeul on the sea: £96

Beaches and night-life: At Hammamet and Cap Bon several new hotels are dotted along Tunisia's best beaches. Hammamet is a typical Arab town with a picturesque Medina and an old Spanish fort jutting into the sea. For a mile or so to the south of it the lemon and pomegranate orchards line the coast and it's there that most of the new hotels have been built – each constructed in its own spacious garden immediately beside the sea. Night life usually fairly swinging

To get away from it all: The island of Djerba: like a South Sea palm island in the Mediterranean – named by Ulysses as the island of the Lotus Eaters. Customs and costumes have varied little through the centuries – domes of 200 mosques rise among the palm groves. Excellent beaches and new hotels. At Monastir is the Skanes Palace Hotel – best of luxury hotels that have popped up anywhere in recent years – huge, very modern but superbly comfortable, attractive and efficient. Costs for bed and breakfast at Skanes Palace is about £2 if you book yourself – done through Wings, inclusive cost of travel and full board is from £97

Further information: Tunisian Office of Tourism, 4 New Bond St, W1 (HYD 2952)

MALTA:

Growing fast in popularity (several new hotels being built and new Hilton scheduled) but not yet overrun by tourists, mainly because it's still not possible to travel by charter flight. Superb climate for beach holidays, cheap to get there considering distance, low cost of living, lots to see in way of antiquities etc. Coastline very indented so there is a wealth of beaches (nowhere in the island are you more than five miles from the sea). Social life on the up-grade (new casino at St Julians opened in 1964), but not too sophisticated

How to get there:
By air: In association with Malta Airlines BEA operate daily flights between London and Malta *via* Rome, Naples or Palermo; stop-overs are allowed on payment of a supplementary fare. Night tourist fares: June to September; Midweek £38 12s. Weekend £43 16s.
By sea: United Kingdom/Malta – 6 to 7 days. There are no scheduled services, but a limited number of passengers (£50 to £58 single) is carried by the Prince Line, 56 Leadenhall Street, EC 3 and Glover Bros (8/10 days at £3 10s per day), Ibex House, Minories, EC 3. A number of cruise ships also call at Malta. The Italian shipping line "Tirrenia", 35 St James's Street, SW 1, do a regular passenger service between Naples, Catania, Syracuse, Malta, Tripoli and Benghazi. Syracuse/Malta overnight – single £3 4s to £8 13s
Overland: By rail and ship via Dover/Calais and Syracuse/Malta. Takes about 72 hours, Single fare about £18
By car: Details from A.A. and "Tirrenia" shipping line which operates Syracuse-Malta Car Ferry Service

Cost of living: Sterling area. Cost of living almost half that in Britain. Whisky 2s 6d (equivalent to a UK double); cigarettes 2s upwards for 20; local wine from 1s a bottle; petrol 4s 4d a gallon; good three-course dinner for 17s 6d. Hotel prices range from about £1 15s per head per day *en pensione*

Climate: Excellent: Average temperature May – October 71.6°F. Daily sunshine hours 10.6. Average sea temperature 73°F

Foods: specialities include Lampuki Pie – favourite fish baked in a pie along with tomatoes, onions, olives, parsley, peas and cauliflower; *bragoli* –hard-boiled egg, bacon, breadcrumbs, parsley, mincemeat and olives wrapped in thin rolls of steak; octopus stew; stuffed aubergines and green peppers; *timpana* – Maltese macaroni with liver, onions, eggs soft and hard etc. baked in pastry case

Formalities: No visa required or special injections. Two-pieces, bikinis and one-piece bikinis not allowed

Travel agents: Exchange Travel Agency, 24 Royal Exchange, EC 3 (MIN 1277) arrange inclusive holidays from £48

Beach and night life: St Juliens (population 9000) has a beach club with facilities for ski-ing, yachting, motorboat racing etc. and a casino

To get away from it all: Island of Comino (one good hotel, virtually uninhabited) two small sandy beaches, daily connecting services with mainland two miles away. Ideal for honeymooners (from £86 for 15 days at Comino Hotel). For children, Paradise Bay or Golden Sands which has one of Malta's best beaches (at Golden Sands Hotel from £79 for 15 days)
Exchange Travel also have special two-centre holidays, taking in either Malta and Taormina (from £112), Malta and Rome (from £68) or Malta and Tripoli (from £123)

Villa renting: Continental Villas, 21 King's Road, SW 3 (SLO 9253) rent apartments for from 2–5 people. They are inclusive holidays – BEA night tourist return fare, villa rent, all extras and car hire for as little as £44 18s per person for a fortnight and £27 17s for children

What to see: The Hypogeum–underground temple and necropolis cut in living rock (c1800–1500 BC); Tarxien prehistoric temples and museum – group of four temples in use up to middle of 16th century BC and later converted into cremation cemetery during Bronze Age period. Ghar Dalam cave and museum – the cave is a storehouse of the fossil remains of gigantic animals which lived some 170,000 years ago. Frequent ferry trips to island of Gozo and charming fishing villages, excellent for simple, unsophisticated holidays

Further information: Malta Tourist Information Centre, Malta House, 24 Haymarket, SW 1 (TRA 5033)

ranean coastline, Israel's climate is similar to French and Italian Rivieras. Summer is virtually rainless

Formalities: No need to apply for tourist visa beforehand – passports are endorsed free of charge upon arrival. If you want to visit one of the neighbouring Arab countries as well as Israel, you might have to obtain a second passport – details from Israel Government Tourist office or Israeli Consulate

Sight-seeing tours: Highly organized by many Israeli touring agencies. They are of half-day, one, two and three days' duration and cover almost every part of the country. All organized tours are accompanied by experienced Government-licensed, multilingual guides. Itineraries planned by the Tour Operators' Association. Impossible to list things of interest to see as there is too much, but you should try and take in three-day tour of desert (organized through Neot Hakikar Desert Tours), Shuk Hakimonai Hehadash, Beersheba. The Tourist office here will supply details–travel in command cars across desert wastes and camp overnight in tents. Tourist office also recommend a visit to the Rose of Galilee motel and restaurant where you can hire a horse and do a horseback tour of Galilee with guide

Cutting down the cost: Many Kibbutzim (collective settlements) have guest houses – much cheaper to stay in than hotels. Many organizations arrange working holidays in Israel for students – details from Israel Government Office but sample price for 11-week holiday for students and graduates between ages of 18 and 25 years organized by Home and Over-Seas Travel Service, 50 Victoria St, SW 1. (ABB 6263) is 45 guineas inclusive. Other cheap places to stay are the various Youth Hostels and the Christian Hospices
Camping is very popular now in Israel and it is best to book a site in advance. Fine sites on many Kibbutzim on Lake Galilee, Lake Tiberias and on Mediterranean. Tourist Office has list and booking addresses
There are also many holiday villages – Club Mediterranée. Cost for fortnight's stay, including meals with wine, is £40 19s. For further information write to Mrs Nicole Tal, Club Mediterranée, 15 Rehov Kaf Tet Benovember, Tel Aviv

Ashkelon Vacation and Holiday Village is located in a garden adjoining the National Park of Ashkelon. Accommodation in comfortable bungalows. Sports activities include swimming, skin-diving, sailing, motorboating, riding etc. Cost of 15-day stay is £2 3s a day. Bookings through Histour, El Al Building, 32 Ben Yehudah St, Tel Aviv

Travel Agents: Those offering inclusive tours of Israel include Cooks, Horizon Holidays, Orientours, Inter-Church Travel, Sir Henry Lunn, Global and Holy Land Tours and Slade Travel Agency

Further information: Israel Tourist Office, 59 St. James's St, SW 1. (HYD 2431), who will also give full details of holiday villages

EASTER EGGS THAT HAVE NO PRICE

Carl Faberge is probably the most famous goldsmith ever. Born in St Petersburg in 1846, most of his working life was spent under the patronage of the Imperial family of Russia and other European royal families. Photographed here are four of his Imperial Easter Eggs, now part of the private Wartski collection. They are without price, and priceless.

The Serpent Clock Egg on the left was presented to Marie Feodorovna by Alexander III. The egg is enamelled in royal blue to contrast with the opalescent white enamel of the base. Round the shaft is a diamond-set gold serpent, with the head and tongue pointing the hour.

Next to it is the Lilies of the Valley Egg, presented to the dowager Empress Marie Feodorovna by Nicholas II, and dated 5 April 1898. It is in gold enamelled translucent rose. One of the pearls that make the flower-heads is a button. When it is turned three miniatures, set in rose diamond borders, rise and fan out.

The Coronation Egg in the foreground was presented to Alexandra by Nicholas II to commemorate their coronation in 1896. It is enamelled translucent lime yellow and enclosed by a green gold laurel-leaf trellis work cage; at each intersection is a yellow gold Imperial double-headed eagle enamelled opaque black and set with a rose diamond. At the top of the egg is a large portrait diamond within a cluster of ten brilliant diamonds; through the diamond can be seen the monogram of the Empress. Inside this lavish shell is a replica of the coronation coach in gold, enamel, and rose diamonds.

The Cuckoo Egg, dated 1900, is in yellow, red and green golds, enamelled in violet and opalescent white, and decorated with pearls, large rose diamonds and emerald green trefoils. Like most Fabergé eggs, it contains a surprise: when a button at the back is pressed, a cuckoo with cabochon ruby eyes rises crowing and flapping its wings.

Angela Ince

THE CUT DIRECT

By Angela Ince

Anyone who has ever tried desperately to cut up stewing steak with a blunt pair of scissors will tell you that one sharp knife is worth any number of tricksy kitchen gadgets. Lined up here are 12 cutting edges, each designed for a specific purpose.

To keep them cutting, they should be carefully looked after, stored with a cork to protect the sharp points, washed and dried up as soon as they have been used, and regularly sharpened (also pictured: a carborundum and a steel)

1 10 inch palette knife, 19s 3d, from Staines Kitchen Equipment, 122 Victoria Street, SW 1 (VIC 8772)

2 Meat cleaver, £1 5s from Staines Kitchen Equipment

3 Oyster knife, 4s 6d from Hancock Collis, 18 Fish Street Hill, EC 3 (MAN 8229)

4 Steel, 18s 6d, from Hancock Collis

5 Carborundum, 17s 3d, from Staines Kitchen Equipment

6 Ham knife, £1, from Elizabeth David, 46 Bourne Street, SW 1 (SLO 8123)

7 Small palette knife, 4s, from Elizabeth David

8 Fish filleting knife, 7s, from Hancock Collis

9 Smoked salmon knife, 12s 6d, from Hancock Collis

10 Fish knife, 6s, from Hancock Collis

11 Bread knife, 7s 6d, from Elizabeth David

12 Boning knife, 4s 6d, from Elizabeth David

13 Small cleaver, 4s 6d, from Elizabeth David

14 Sharpening steel, 19s 3d, from Staines Kitchen Equipment

Photograph – Peter Akehurst

THE WEEK AHEAD

FRI 21

Shura Cherkassky gives a piano recital of Haydn, Beethoven, Rachmaninov, Prokofiev and Britten at the Royal Festival Hall (WAT 3191) 8 p m

John and Irene Hale, husband and wife show at the Crane Kalman Gallery, 178 Brompton Road, SW 3 (KNI 7566). A young English couple who have worked at sculpture and painting in Italy and France. Until 21 Feb. Mon-Fri 10-7. Sat 10-4

Sale: Christie's, 11 a m. Narrative and landscape pictures of the 19th and 20th centuries including 52 paintings from the Northwick Park collection and several paintings by the Norwich School artists, Edward and Ellen Ladell

Elsie and Doris Waters in their new radio series *Tunes and Tales* with an unusual line-up of guest celebrities – wives of star personalities such as Mrs Spike Milligan, Mrs Val Doonican, Mrs Stanley Holloway and Mrs Bud Flanagan. Light Programme 8 pm

Labour Minister Ray Gunter will be present at premiere of a safety film called *The Choice is Yours* and speak about accident prevention in industry. Colour Film Services Theatre, 22 Portman Close, W 1. 11.45 a m

SAT 22

David Dimbleby is the narrator for *Peter and the Wolf* at the Royal Festival Hall at 2 p m. An Ernest Read orchestral concert for children, with the London Philharmonic orchestra, conductor Antony Hopkins

Association football: Tottenham Hotspur v Middlesbrough at White Hart Lane, 3 p m. Trains from Liverpool Street to White Hart Lane

Finals of the British Gymnastics Championships at Royal Albert Hall 1.30 p m

Rugby football: London Scottish v London Welsh at Athletic Ground, Richmond. 2.30 p m

Hallé Orchestra plays Beethoven's Piano Concerto No 3 and Mozart, conducted by Sir John Barbirolli with Daniel Barenboim piano. Royal Festival Hall, 8 p m

Jazz evening: Little Theatre Club holds last session from 8 p m to midnight, Garrick Yard, WC 2. (COV 0660). Bill includes John Stevens' Five, Jeff Clyne, Lou Gare, Eddie Prevost and Paul Rotherford

SUN 23

Racing Car Show meeting, Brands Hatch 12.30 p m. Sports and racing car events. New Les Leston Formula 3 championships first round, plus Guards Sports Car championship

Cyril Fletcher gives one-man after-dinner show at the Ashcroft Theatre, Croydon. (Box office MUN 9291), 7.30 p m

Hungarian Quartet give first performance in series of six recitals at the Royal Festival Hall, 3 p m. All Beethoven's string quartets will be played

Opening of the film *He Who Rides a Tiger* with Tom Bell at the ABC Edgware Road and ABC Harrow

Concert at Blenheim Palace, Woodstock, Oxford, at 3 p m in aid of Churchill Memorial Fund. Julius Katchen will play the Choral Fantasia by Beethoven with a section of the Oxford Bach Choir and the Oxford Chamber Ensemble. Tributes in memory of Sir Winston Churchill to be read by Martin Muncaster. Complimentary tickets from Susan Hipwell (MAY 1862)

MON 24

Publication of Alan Moorhead's *The Fatal Impact.* Story of the discovery and destruction of the blissful age of Tahiti, the discovery of Australia and the death of the Aborigine, and the invasion of the South Pacific. Hamish Hamilton. 30s

Ballet Rambert returns to the Richmond Theatre – annual two-week visit – with *Coppelia* on Mon, Tues, Wed evenings at 7.45 p m (Wed matinee 2.30 p m). Thurs, Fri, Sat evenings. Sat matinee *Giselle.* Box office RIC 0088. Tickets 5s to 12s 6d

Paris Spring fashion collections start

This is Scotland at the Royal Festival Hall 8 p m. David Webster of Oban presents a stage and screen spectacular on Scotland to coincide with the anniversary of Robert Burns' birthday. A colour-slide one-man show, including a Scottish country dance band, a Highland bagpipe player and Scottish singers. Tickets, WAT 3191 or agents at 5s to 15s

Genghis Khan at Fairfield Hall, Croydon, for one evening, with Omar Sharif, Stephen Boyd and James Mason. Programme starts 7.30 p m. Box office CRO 9291. Tickets 3s 6d to 7s 6d

Stanley Weiner (violin) concert at St. George's Church, Hanover Square, W 1, 8 p m. Tickets available at door from 10s down

TUES 25

Burns' Day celebrations. Haggis for sale at Harrods 4s lb

Premiere at Yvonne Arnaud Theatre Guildford: *Kain* by Australian author Alan Poolman. With Keith Michell, Alan White, Redmond Phillips and June Brunelle. Set in Australian outback where excessive heat produces extremes of love, jealousy and hate.

Charity dinner at the Savoy to raise funds for the Bar-Ilan University, Israel. Tickets 5 guineas, including dinner and drink, from Miss Joseph (MUS 6670). Guest of honour: Herbert Bowden, MP (Leader of House of Commons) the Israeli Ambassador, and president of the University, Professor Joseph Lookstein

Manfred Mann is at the Marquee Club, 90 Wardour Street, W 1 (GER 8923). Members 6s, non-members 8s 6d. Members tickets in advance from 18 Jan

Heavyweight champion Henry Cooper defends his title against Hubert Hilton at Olympia. See TUES 25

Heavyweight boxing at Olympia (EMP 3344). Champion Henry Cooper v Hubert Hilton. Tickets 6 guineas, 4 guineas and 3 guineas, from GER 2304

Amusement Trades Exhibition opens (trade only) at Alexander Palace, N 22, for three days, showing latest designs in coin-operated amusement devices

WED 26

Incident at Vichy by Arthur Miller opens at the Phoenix Theatre (Box office TEM 8611) at 7.30 p m. Story of nine men and a boy in a detention room in France, 1942. Matinees: Wed 3 p m, Sat 5.15 p m

Arts Council, 4 St. James's Square, W 1, Present exhibition of Rumanian art treasures dating from the 15th to 18th centuries. Includes icons, embroidery, manuscripts, silver, carvings and ceramics. Open until 26 Feb. Admission 3s 6d. 10-6, Tues and Thurs 10-8 p m

Auction of fine jewels at Christies, 8 King Street, W 1, at 11 a m. An antique quartz cat's-eye and diamond necklace and earrings are among the property of Mrs V Asquith being auctioned

Lord Geddes, chairman of British Travel Association, gives lecture *The Tourist Industry Today* at Royal Society of Arts, John Adam Street, WC 2. (TRA 2366) 2.30 p m

Exhibition of Irish (Georgian architecture) drawings to commemorate 25th anniversary of Irish Architectural Records Association, at RIBA, 66 Portland Place, W 1. Free admission. 10-7 and Sats 10-5

Horsemastership course at Brentwood Evening Institute, The Hermitage, Shenfield Road, Brentwood (BRE 5861). 7.15 p m. Speaker Dorian Williams. Admission 13s 6d 8s 6d under 21. Arranged in conjunction with the British Horse Society

Racing – Cheltenham: National Hunt Centenary Cup. £1,000. 3 miles, 1 furlong. Trains to Cheltenham from Paddington.

THUR 27

First night of *The Philanderer* by George Bernard Shaw at the Mermaid Theatre, Puddle Dock, Blackfriars, EC 4 (Box office CIT 7656). 7 p m and thereafter at 8.40 p m. Starring Derek Godfrey, Jane Arden and Wensley Pithey

Cecil Beaton gives first exhibition of oil paintings at the Lefevre Gallery, 30 Bruton Street, W 1, until 26 Feb. A series of 30-40 paintings of portrait heads, nudes, action pictures and portrait of Picasso

Amateur Boxing: England v Scotland at the Royal Albert Hall at 7.30 p m. Tickets from KEN 8212 at 5s to 25s

First night of *The Thieving Magpie* by Giacomo Rossini. At Sadler's Wells, 7.30 p m. Conductor Bryan Balkwill (Box office TER 1672)

Publication of Graham Greene's *The Comedians* by Secker & Warburg, 21s. His 10th novel, written and set in Haiti

Ex-members of the London Welsh youth choir called the Dylan Singers give performance of the 'Penillion' method of singing (peculiar only to the Welsh and rather like calypso), conducted by Kenneth Thomas at the City Temple, Holborn Viaduct. (CIT 5532). Tickets 2s available at door 7 p m

FRI 28

Exhibition of Arts of Malaysia at the Commonwealth Institute until 6 March

Georg Solti conducts new production of *Der Fliegende Hollander* by Wagner. Production by Clifford Williams of the Royal Shakespeare Company, design by Sean Kenny. Cast includes David Ward, Gwyneth Jones, Vilem Pribyl and Gottlob Frick. Royal Opera House, Covent Garden, 7.30 p m. (Box office COV 1066)

Theatre

Ever since it acquired its stranglehold on the nation, television seems to have frightened theatre managers and impresarios to death. Initially there was the conviction that television would mean the death of live theatre. Many houses, especially in the provinces, did close; but the reason was really inferior attractions, especially in variety.

Then, with the rising popularity of the fireside series producing its own pocket pin-ups, from Quatermass to Iris of *Compact*, theatre managers got hold of the wrong end of another stick and tried putting these new and popular characters on the stage in their television roles.

The Rag Trade was an early victim, and 1965 saw the biggest mistakes in this line. In Coventry and Birmingham seasons of plays were mounted featuring what were called "TV Stars". They flopped badly. A production of *Maigret & the Lady* with Rupert Davies as the French detective had no more success on tour or in the West End.

Television does, however, offer great attractions for the actor. There's a quicker turn-over of work – no long runs. There's more money – the English Stage Company at the Royal Court found it difficult to cast John Osborne's *A Patriot for Me* because the actors found television offers more attractive. And there is a chance for an actor to create a public identity for himself.

This can be dangerous, for no man wants to be thought of as "that policeman in *Z Cars*" all his life, but the wise actor manages to combine a career in both mediums with great success. Instant examples are Richard Briers in *Present Laughter* and Andrew Cruickshank in *Alibi for a Judge* and Dennis Price in *Any Wednesday*. The last two have both enjoyed great success as stage actors for many years; on the stage they are playing parts quite different from the television faces.

Maxine Audley, who is also in *Present Laughter*, has done a lot of television work and feels it is essential for any actor to operate in both fields. "It is bad to become known solely as a TV actor," she says, "unless you want to go into films. It is also difficult for an actor with a mainly television reputation to get into the theatre – producers think they won't be heard. Each evening it is obvious that many of the people who come to see *Present Laughter* are television fans of Richard Briers, but I doubt if they would turn up to see a stage version of *Marriage Lines*."

An actor making a big jump from the screen to the stage is Keith Barron, who plays the lead in a production of *Tom Jones*, arriving in London next month. He has had considerable stage experience, in repertory companies about the country, but during the last few years has worked exclusively for television. "There's a kind of actor," he says, "that can play a difficult scene in the studio, inches from the camera and surrounded by people, but is nervous at the thought of keeping an audience quiet, listening to him." Barron himself is actually looking forward to keeping audiences quiet.

J. Roger Baker

June Ritchie makes a change from Shavian comedy to modern social realism when she appears in the stage version of Alan Sillitoe's novel Saturday Night and Sunday Morning *at the Prince of Wales on 1 Feb. Currently she is appearing in Shaw's* Too True to be Good *at the Garrick*

A detailed guide to performances in the West End and on the perimeter of London, and to the principal out-of-town repertory theatres. Theatre notes by J Roger Baker

WEST END

OPENINGS

W 26 Jan: **Incident at Vichy,** Phoenix, Charing X Rd, WC 2 (TEM 8611). Author: Arthur Miller. Dir: Peter Wood. Cast: Alec Guinness, Anthony Quayle. 8.15. W: 3.0. Sat: 5.15

Th 27 Jan: **The Philanderer,** Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: G B Shaw. Dir: Don Taylor. Cast: Derek Godfrey, Sheila Allen, Wensley Pithey. First night: 7.0. Subsequently 6.0, 8.40

CURRENT

Alibi for a Judge, Savoy, Strand, WC 2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Stars: Andrew Cruickshank, Colin Gordon, Amanda Grinling. Dir: Hugh Goldie. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 5 Aug 1965

Any Wednesday, Wyndham's Theatre, Charing X Rd (TEM 3028). Author: Muriel Resnik. Dir: Frank Dunlop. Cast: Dennis Price, Moira Lister, John Fraser, Amanda Barrie. Gay doings around an executive sweet. 8.30 (ends 10.45). W & Sat: 6.0 (ends 8.15), 8.45 (ends 11.0). Opened 4 Aug 1965

At the Drop of Another Hat, Globe, Shaftesbury Av, W 1 (GER 1592). Authors, directors & stars: Michael Flanders, Donald Swann. The gasman cometh . . . and all those other songs. 8.0 (ends 10.0). Sat: 5.0 (ends 7.0). Opened 27 Sep 1965

Babes in the Wood, London Palladium, Argyll St, W 1 (GER 7373). Music & lyrics: The Shadows. Dir: Albert J. Knight. Cast: Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey. Ifield makes a yodelling Robin Hood in spectacular Sherwood. 2.45 (ends 5.45), 7.30 (ends 10.30). Opened 21 Dec 1965. Ends 16 Apr

Barefoot in the Park, Piccadilly, opp Regent Palace Hotel, W 1 (GER 4506). Author: Neil Simon. Cast: Daniel Massey, Marlo Thomas, Mildred Natwick, Kurt Kasznav. Dir: Richard Benjamin. Young-married troubles, Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

Beyond the Fringe, 1965, May Fair, May Fair Hotel, Stratton St, W 1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Stars: John Dryden, Bill Hepper, Barry Stanton, Peter Baldwin. Dir: David Phethean. The material has almost an historical interest now. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

Black & White Minstrel Show, Victoria Palace, Victoria St, SW 1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances only cease for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

Boeing-Boeing, Duchess, Catherine St, WC 2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Stars: Nicholas Parsons, Simon Merrick, Mercy Haystead, Joanna Henderson, Anna Gilcrist. Dir: Jack Minster. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). Sat: 5.15 (ends 7.15). Opened 20 Feb 1962

Charlie Girl, Adelphi, Strand, WC 2 (TEM 7611). Book by Hugh P Margaret Williams. Music & lyrics by David Heneker & John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.15). Th: 3.0 (ends 5.45). Sat: 5.30 (ends 8.15); 8.30 (ends 11.15). Opened 15 Dec 1965

Chase Me Comrade, Whitehall, Trafalgar Sq, SW 1 (WHI 6692). Author: Ray Cooney. Stars: Brian Rix, Basil Lord, Leo Franklyn. Dir: Wallace Douglas. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

Doctor At Sea, Prince of Wales, Coventry St, W 1 (WHI 8681). Author: Ted Willis (from the novel by Richard Gordon). Dir: Joan Riley. Cast: John Slater, Jerry Desmonde, Ray Cooney. 8.0 (ends 10.10). Sat: 6.15 (ends 8.25), 8.45 (ends 10.55). Th, F & Sat: 2.30 (ends 4.40). Opened 3 Jan 1966. Ends 22 Jan

Give a Dog a Bone, Westminster, Palace St, SW 1 (VIC 0283). Author: Peter Howard. Dirs: Henry Cass & Bridget Espinosa. Cast: Colin Farrell, Valerie Hermanni, Richard Warner, Bryan Coleman, Christopher Sandford, Len Malley, Rita McKerow. T-Sat: 7.30 (ends 9.45). W, Th, Sat: 2.45 (ends 5.0). Opened 9 Dec 1965. Ends 12 Feb

Hello Dolly! Theatre Royal, Drury Lane, WC 2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play *The Matchmaker*. Music: Jerry Herman. Dir & choreographer: Gower Champion. A grand illusion with Mary Martin as chief spellbinder, but nevertheless the most efficient musical seen in a dozen years. Cast: Mary Martin, Loring Smith, Marilynn Lovell, Carleton Carpenter. 7.30 (ends 9.55). W & Sat: 2.30 (ends 4.55)

An Ideal Husband, Strand, Aldwych, WC 2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Dennison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0); Th 3.0 (ends 5.30)

The Killing of Sister George, Duke of York's, St Martin's Lane, WC 2 (TEM 5122). Author: Frank Marcus. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Dir: Val May. Lesbian

radio actress loses her part and her lover; another kinky comedy. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

A Lily in Little India, St Martins, West St, off Cambridge Circus, WC 2 (TEM 1443). Author: Donald Howarth. Dir: Donald Howarth. Cast: Jill Bennett, Jessie Evans, Ian McKellen, Ken Jones, Leslie Handford.

Man & Superman, Vaudeville, Strand, WC 2 (TEM 4871). Author: G B Shaw. Dir: Philip Wiseman. Cast: Alan Badel, Sian Phillips, Zena Walker, John Robinson, Marie Lohr, Patrick McAlinney, Martin Jarvis, Marda Vanne, Edward Bishop, Judy Wilson, Clive Swift. 7.45 (ends 10.30). Sat: 3.0 (ends 5.45). Opened 23 Nov 1965. Ends 19 Feb

A Month in the Country, Cambridge, Earlham St, WC 2 (TEM 6056). Author: Turgenev. Dir: Michael Redgrave. Cast: Ingrid Bergman, Michael Redgrave, Emlyn Williams, Fay Compton. Selfish passions in a Russian summer. 8.0 (ends 10.40). Th & Sat: 2.45 (ends 5.25). Opened 22 Sep 1965. Ends 5 Mar

The Mousetrap, Ambassadors, West St, off Cambridge Circus, WC 2 (TEM 1171). Author: Agatha Christie. Dir: D Ramsden. Cast: John Cobner, Diana Scougall, Charles Hill, Timothy Parkes, Clive Scott, Mysie Monte, Kate Matheson, David Raven. A further cast-change sees it into its 14th year. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

Oliver! New Theatre, St Martin's La, WC 2 (TEM 3878). Composer: Lionel Bart from Dickens. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dir: Peter Coe. Dickens' London brought to musical life. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960

On the Wagon, Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: Bernard Miles. Dir: Julius Gellner. Cast: Bernard Miles. 9.0 (ends 11.0). Opened 6 Jan 1966 (until 22 Jan; re-opens 1 Feb)

Peter Pan, Scala, Charlotte St, W 1 (MUS 5731). Author: J M Barrie. Dir: Tony Robertson. Drama's oldest teenager swings again. Cast: Sylvia Syms, Ronald Lewis, Vanessa Lee. 2.0 (ends 4.45); 6.30 (ends 9.15). Ends 22 Jan

Present Laughter, Queens Theatre, Shaftesbury Av, W 1 (REG 1166). Author: Noël Coward. Cast: Nigel Patrick, Phyllis Calvert, Maxine Audley, Richard Briers, Avice Landon. Dir: Nigel Patrick. The Master's a classic now, dear boy. 8.0 (ends 10.45). Th: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.15). Opened 21 Apr 1965

Robert & Elizabeth, Lyric, Shaftesbury Av, W 1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Stars: John Clements, June Bronhill, Kevin Colson. Dir: Wendy Toye. The Barretts of Wimpole Street get the song and dance treatment. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

Say Who You Are, Her Majesty's, Haymarket, SW 1 (WHI 6606). Authors: Keith Waterhouse & Willis Hall. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Dir: Shirley Butler. Two men, two girls, two telephones, a pub, a lift, and a staircase add up to sophisticated farce. M-Th: 8.15 (ends 10.35). F & Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct 1965

A Severed Head, Criterion, Piccadilly Circus, W 1 (WHI 3216). Authors: Iris Murdoch & J B Priestley. Stars: Bernard Horsfall, Vivienne Drummond. Dir: Val May. Sex rears its pretty head among the well-heeled set. 8.15 (ends 10.25). Th: 3.0 (ends 5.10). Sat: 6.0 (ends 8.10); 8.45 (ends 10.50). Opened 26 June 1963

Son of Oblomov, Comedy, Panton St, SW 1 (WHI 2578). Author: Goncharov (ad. Riccardo Aragno). Stars: Spike Milligan, Bill Owen, Valentine Dyall. Dir: Frank Dunlop. Much ado about Milligan—and there's a play buried somewhere too. 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

The Sound of Music, Palace, Cambridge Circus, W 1 (GER 6834). Composers: Rodgers & Hammerstein. Book: Lindsay & Crouse. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Dir: Jerome Whyte. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

Spring & Port Wine, Apollo, Shaftesbury Av (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning, John Alderton, Jan Carey, Gretchen Franklin, Melvyn Hayes. A heavy Lancastrian father has a rebellious family on his hands. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 10 Nov 1965

Too True to be Good, Garrick, Charing X Rd, WC 2 (TEM 4601). Author: G B Shaw. Cast: Liz Fraser, George Cole, T P McKenna, June Ritchie, Nan Munro, James Bolam, Alastair Sim. Dir: Frank Dunlop. Stunning revival of a Shaw-fire hit. 7.30 (ends 10.20). Sat: 3.0 (ends 5.50). Opened 22 Sep 1965. Ends 29 Jan

Treasure Island, Mermaid, Puddle Dock, Blackfriars, EC 4 (CIT 7656). Author: R L Stevenson (adapted by Bernard Miles). Cast: Donald Wolfit, Eric Allan, Richard Beale, David Bird, Roy Boyd, Patrick Crean. Dir: Sally Miles. Classic narration that never fails to fascinate. 2.30 (ends 4.45); 5.15 (ends 7.30). Opened 20 Dec 1965. Ends 22 Jan

Twang ! ! Shaftesbury Theatre, Shaftesbury Ave, WC 2 (TEM 6596). Book by Harvey Orkin & Lionel Bart. Music & lyrics by Lionel Bart. Cast: James Booth, Barbara Windsor, Bernard Bresslaw, George A Cooper, Maxwell Shaw. Dir: Burt Shevelove. Robin Hood in wood. Sherwood Forest never saw a band of merrie men like this. 7.45 (ends 10.15). W & Sat: 4.45 (ends 7.15). Opened 20 Dec 1965

You Never Can Tell, Theatre Royal, Haymarket, SW 1 (WHI 9832). Author: G B Shaw. Dir: Glen Byam Shaw. Cast: Sir Ralph Richardson, Harry Andrews, Judy Campbell, Keith Baxter, Moray Watson, Cyril Luckham. 7.45. Sat: 5.0, 8.15. W: 2.30. Opened 12 Jan 1966

REPERTORY

English Stage Company, Royal Ct, Sloane Sq, SW 1 (SLO 1745). A CHASTE MAID IN CHEAPSIDE by Thomas Middleton. Dir: William Gaskill. Cast: Sebastian Shaw, Ronald Pickup, Tony Selby, John Castle, Barbara Ferris, Frances Cuka, Gillian Martell, Christopher Benjamin, Victor Henry. Sat 22 Jan & M 24 Jan-Th 27 Jan: 7.30. Sat 22 Jan: 3.0

Sun 23 Jan: DANCERS by David Cregan. Dir: Jane Howell. Cast: Peter Wyatt, Davyd Harries, Gillian Martell, Frances Cuka, Joe Greig. Also TRANSCENDING by David Cregan. Dir: Jane Howell. Cast: Jean Boaht, Bernard Gallagher, Barbara Ferris, Roger Booth, Ronald Pickup. 7.30. Members of the English Stage Society only

F 28 Jan: SERJEANT MUSGRAVE'S DANCE by John Arden. Dir: Jane Howell. Cast: Iain Cuthbertson, Frances Cuka, Sebastian Shaw, Ronald Pickup, John Castle, Victor Henry, Richard Butler, Roger Booth, Joe Greig. 7.30

Intimate Theatre, Palmers Green, N 13 (PAL 3798). A BASIN FULL OF BRINY by Leslie Sands. Dir: Douglas Emery. Cast: Intimate Theatre Company. Sat 22 Jan: 5.0, 8.0

National Theatre Company, Old Vic, Waterloo Rd, SE 1 (WAT 7616). ARMSTRONG'S LAST GOODNIGHT by John Arden. Dirs: John Dexter & William Gaskill. Cast: Chloe Ashcroft, Paul Curran, Albert Finney, Neil Fitzpatrick, Kay Gallie, Caroline John, Geraldine McEwan, Robert Stephens, Frank Wylie. Sat 22 Jan: 2.15 (ends 5.15); 7.30 (ends 10.30)

T 25 Jan & F 28 Jan: THE CRUCIBLE by Arthur Miller. Dir: Laurence Olivier. Cast: Colin Blakely, Wynne Clark, Frank Finlay, Robert Lang, Kenneth Mackintosh, Anthony Nicholls, Louise Purnell, Joyce Redman, Sheila Reid. 7.30 (ends 10.35)

W 26 Jan: THE ROYAL HUNT OF THE SUN by Peter Shaffer. Dirs: John Dexter & Desmond O'Donovan. Cast: Colin Blakely, Peter Cellier, Graham Crowden, Paul Curran, Derek Jacobi, Kenneth Mackintosh, Robert Stephens, Michael Turner. 7.30 (ends 10.30)

Th 27 Jan: LOVE FOR LOVE by William Congreve. Dir: Peter Wood. Cast: Colin Blakely, Tom Kempinski, Robert Lang, Geraldine McEwan, Miles Malleson, Anthony Nicholls, Laurence Olivier, Lynn Redgrave, Joyce Redman, Madge Ryan, John Stride. 2.15 (ends 5.0); 7.30 (ends 10.15)

Royal Shakespeare Company, Aldwych Theatre (TEM 6404). THE GOVERNMENT INSPECTOR by Gogol. Dir: Peter Hall. Cast: Paul Scofield, Eric Porter, Paul Rogers, Brewster Mason, Paul Hardwick, David Waller, David Warner, Tim Wylton, Charles Kay, Patience Collier, Patsy Byrne. Sat 22 Jan & M 24 Jan: 7.30 (ends 10.0). Sat 22 Jan: 2.30 (ends 5.0)

T 25 Jan: THE HOMECOMING by Harold Pinter. Dir: Peter Hall. Cast: Paul Rogers, Ian Holm, John Normington, Terence Rigby, Vivien Merchant, Michael Bryant. 7.30 (ends 9.35)

W 26 Jan-F 28 Jan: HAMLET by Shakespeare. Dir: Peter Hall. Cast: David Warner, Elizabeth Spriggs, Brewster Mason, Janet Suzman, Tony Church, Charles Thomas, Donald Burton John Bell, James Laurenson, Paul Hardwick, Michael Pennington, Charles Kay, David Waller. W-F: 7.30 (ends 11.15). W: 2.0 (ends 5.45)

CLUBS

Hampstead Theatre Club, 98 Avenue Rd, NW 3 (PRI 9301). THE BIRDWATCHER by Georges Feydeau (translated by Richard Cottrell). Dir: Richard Cottrell. Cast: Trevor Baxter, Michael Anthony, Sylvia Coleridge, Prunella Scales, Michael Bates, John Bown, Peter Furnell. Sat 22 Jan: 5.0, 8.15. M 24 Jan-F 28 Jan: 8.0

Little Angel, 14 Dagmar Passage, Cross St, N 1 (CAN 1787). MAK THE SHEEPSTEALER. Dir: John Wright. Cast: John Wright Marionettes. Sat 22 Jan: 5.0 (ends 6.0). Sat 22 Jan & Sun 23 Jan: 3.0 (ends 4.0). Matinee for very young children Sat 22 Jan: 11.0 a m (ends midday). Adults 5s 6d; children 4s

Mountview Theatre Club, 104 Crouch Hill, N 8 (MOU 5885). MURDER IN THE CATHEDRAL by T S Eliot. Dir: Terry Meech. Student Production. Sat 22 Jan: 5.30

BECKET by Jean Anouilh. Dir: Peter Coxhead. Student Production. Sat 22 Jan: 8.30

New Arts Theatre Club, Gt Newport St, WC 2 (TEM 3334). HOW'S THE WORLD . . . TREATING YOU? by Roger Milner. Dir: Philip Grout. Cast: Patricia Routledge, Peter Bayliss, Michael Graham Cox, Thelma Whiteley, Bryan Stanyon. Sat 22 Jan: 5.30, 8.0

Players Theatre, Villiers St, Strand, WC 2 (TRA 1134). ALI BABA AND THE 39 THIEVES, Victorian pantomime. Sat 22 Jan: 9.0 (ends 11.0)

Players Theatre. LATE JOYS, Victorian music hall. M 24 Jan, T 25 Jan: 8.0 (ends 10.0). W 26 Jan, Th 27 Jan & F 28 Jan: 9.0 (ends 11.0)

Unity, 1 Goldrington St, N 1 (EUS 5391). DEATH OF A SALESMAN by Arthur Miller. Dir: Harry Landis. Unity Theatre Society. Sat 22 Jan, Sun 23 Jan & F 28 Jan: 7.45

PERIMETER

Ashcroft Theatre, Fairfield Hall, Park Lane, Croydon (CRO 9291). ALADDIN. Dir: Cyril Fletcher. Cast: Cyril Fletcher, Betty Astell, Peter Hudson, Rene Satoris, Frankie Murray, Corps de Ballet & Singing Chorus. Sat 22 Jan: 2.30 (ends 5.0); 7.30 (ends 10.0). M 24 Jan-F 28 Jan: 5.0 (ends 7.30); 8.0 (ends 10.30)

Civic Theatre, Civic Centre, Chelmsford (Chelmsford 56460). BUSYBODY by Jack Popplewell. Dir: Charles Vance. Cast: Margaret Haydn-Davies, Adrian Hammond. Sat 22 Jan: 5.0 (ends 7.0); 8.0 (ends 10.0)

T 25 Jan: DEATH OF A SALESMAN by Arthur Miller. Dir: Dennis Spencer. Cast: Charles Vance, Margaret Haydn-Davies. T-F 8.0 (ends 10.20)

Golders Green Hippodrome, NW 11 (SPE 0022). CINDERELLA. Dir: Jeffrey Choyce. Cast: Dickie Henderson, Alan Haynes, Erica Yorke, Veronica Page, Patricia Kilgarriff, Danny La Rue. Sat 22 Jan-F 28 Jan: 7.0 (ends 10.0). Sat 22 Jan, W 26 Jan & Th 27 Jan: 2.30 (ends 5.30)

Lyric Theatre, Hammersmith (RIV 8557). PUSS IN BOOTS, devised by Arthur Lane. Dir: Arthur Lane. Cast: Hughie Green, Monica Rose, Harry Corbett & Sooty. Sat 22 Jan: 2.30, 7.0 (last performances)

SOOTY'S CHRISTMAS SHOW. Cast: Harry Corbett, Sooty, Sweep, etc. Sat 22 Jan: 11.30 a m (last performance)

New Theatre, High St, Bromley (RAV 6677). ALADDIN. Dir: David Poulson. Cast: Richard Murdoch, John Dane, Frances Barlow, Sandra Scriven, Antony Wiles. Sat 22 Jan: 2.0 (ends 4.20); 5.0 (ends 7.20); 8.0 (ends 10.20) (last performances)

M 24 Jan: PRIDE AND PREJUDICE by Jane Austen. Dir: Sheila Hancock. Cast: Jack Allen, Petra Davies, Terence Longdon, Althea Parker, Susan Jameson, Jennie Woodford, Peter Myer, Ann King, Michael Culver, Michael Gaunt, Harriette Johns. M 24 Jan-F 28 Jan: 7.45. Th 27 Jan: 2.30

Palace Theatre, Clarendon Rd, Watford, Herts (WA2 5671). BABES IN THE WOOD, devised by James & Gilda Perry. Dirs: James and Gilda Perry. Cast: James & Gilda Perry, Diana Landor, Colin Bean, Linda James, Michael Knowles, Chris Gannon, Phillipa Whitby, Ray Kelly, Barbara Randall, Julie Clough, Cone Ripman Babes & Dancers. Sat 22 Jan: 2.0 (ends 4.30); 5.0 (ends 7.30); 8.0 (ends 10.30). (Last performances)

M 24 Jan: THE GANG SHOW. Dir: Squadron Leader John Cracknell. Cast: South West Herts Boy Scouts Association. M-F: 7.30

Richmond Theatre, The Green, Richmond, Surrey (RIC 0088). MOTHER GOOSE. Dir: Frederic Piffard. Cast: Jimmy Bel Chamber, Jean Barrington, Barbara Newman, Peter Honri, Clare Herbert, Stanley Beard. Annette Holt, Lucy Fenwick, Erik Mason, Dinah Murley. Sat 22 Jan: 2.0 (ends 4.30); 5.0 (ends 7.30); 8.0 (ends 10.30)

Tower Theatre, Canonbury Pl (CAN 5111). GHOSTS by Ibsen. Dir: Robert Pennant-Jones. Cast: Tavistock Repertory Company (London). Sat 22 Jan & Sun 23 Jan, W 26 Jan-F 28 Jan: 7.30. (Sun 23 Jan: Members' guests only)

Theatre Royal, Windsor (WK 61107). DICK WHITTINGTON by Mary Kerridge. Dir: John Counsell. Cast: Pamela Charles, Tony Hilton, Ian Hamilton, Malcolm Russell, Jenny Counsell, Anne Kettle, David Garfield, Neil Phelps, Philippa Reid, Norman Mann, Joyanne Delancey, Donald Barclay. Sat 22 Jan-F 28 Jan: 2.30 (ends 5.30); 7.30 (ends 10.30)

Queen's Theatre, Hornchurch, Essex (HX4 3333). JACK AND THE BEANSTALK. Dir: John David. Cast: John Crocker, David Lloyd Meredith, Roger Brierley, Nigel Hawthorne, Larry Drew, Bernard Halley, Gaye Brown, Carole Turner, Mikel Lambert. Sat 22 Jan & F 28 Jan: 7.30 (ends 10.10). M 24 Jan-Th 27 Jan: 6.30 (ends 9.10). Sat 22 Jan & Th 27 Jan: 2.30 (ends 5.10)

Wimbledon Theatre, Wimbledon, SW 19 (WIM 5211). LITTLE RED RIDING HOOD. Dir: William Roberton. Cast: Cilla Black, Jon Pertwee. Sat 22 Jan-F 28 Jan: 7.30 (ends 10.30). Sat 22 Jan, W 26 Jan & Th 27 Jan: 2.30 (ends 5.30)

Yvonne Arnaud Theatre, Milbrook, Guildford (Guildford 60191). THE ROSE AND THE RING, based on Thackeray. Dir: Dennis Maunder. Cast: Richard Kurnock, Pamela Cundell, Denise Herst, Alfred Hoffman, Raymond Hardy, Myvanwy Jenn, Thelma Ruby, Patricia Martine, Bronwen Williams, Tony Adams, Peter Woodthorpe, Roy Jameson. Sat 22 Jan: 2.30 (ends 5.15); 7.45 (ends 10.30). (Last performances)

T 25 Jan: KAIN by Alan Poolman. Dir: Lionel Harris. Cast: Keith Michell, Alan White, Redmond Phillips, June Brunelle. T-Th: 7.45. F: 8.0. Th 2.30. F: 5.0

Galleries

A selective guide

Every art gallery in London, contemporary or antique, is a little world of its own; some, of course, are bigger worlds than others. Every dealer thinks that his or hers is the best gallery, that his present show is the best in town. And this is as it should be, enthusiasm for something or someone is healthy and what artist would care to show with a gallery that didn't think he was the cat's whiskers?

Only a Dickens or a Daumier could outline the diverse characters of dealers and Daumier chose the connoisseur to distil in his drawings rather than the dealer – he would have got at them if he could. Any layman, or perhaps an artist suffering from low sales, who says, yet again: "The art scene is all a racket and a collusion" just doesn't know what he is suggesting. Uniting the mixed-man crews of NATO must be child's play in comparison with getting two dealers to see eye to eye, or even to see each other.

Yet they have some characteristics in common; they surely enjoy what they are doing, selling, promoting and sharing the excitements and risks of art. They are great and often knowledgeable talkers, willing to pass time civilly with browsers and visiting critics, rarely aggressive salesmen but usually keeping an eye on the door as they speak to you for anyone who might be a customer.

They are also a little like farmers when asked how business is going; that first post-war loan from America has quite recently been quoted to me as the cause of the seemingly inevitable depression in the market. Yet they keep cheerful. Most galleries, by the way, will offer hire purchase terms, just ask; some even advertise the fact.

Are they tough and realistic businessmen? Usually, but I have seen a dealer overbid at an auction, carried away like any other mortal. The best have a bit of bastard in them. They need it. Once or twice a generation there is a really great one and he is definitely tough. Naturally, as an artist, I think that we don't always get the dealers we deserve but on the whole dealers get the artists they deserve.

Without being millionaires they do seem to get something of a millionaire's press – figures shrouded in mystery and rare photographs that make them look like criminals.

And who does actually buy pictures? A distinguished dealer once told me that eighty per cent of his pictures were sold to the wives of the men who paid for them, they bought red pictures, blue pictures and yellow pictures, in that order. Presumably green ones are unlucky!

Keith Sutton

16th century Moldavian screen veil, Arts Council Gallery

Renato Guttuso, Gallery

Detail from monastery door, Arts Council

OPENING

INDIVIDUAL SHOWS

Cecil Beaton. Lefevre, 30 Bruton St, W 1. MAY 2250. First one-man show of oil paintings carried out over recent years; 30 to 40 works, anonymous portraits slightly over life-size, nudes and action paintings of people playing games, tennis, football, boxing, done in front of the "telly". 27 Jan-26 Feb. M-F 10-5, Sat 10-1

Theresa Coward. Sun Lounge, Fairfield Hall, Croydon. CRO 9291. Paintings, drawings and lithographs: one of a regular series of exhibitions of local and London artists. 24-30 Jan. M-Sat 10.30-9, Sun 2-6

Ryuku Saito. Drian Gallery, 5/7 Porchester Pl, W 2. PAD 9473. 74-year-old professor of Suiboku painting, a traditional style developed in the south of China, closely connected with Zen. The work is carried out on absorbent paper, outline, shape and shading being completed in one stroke. The artist, born in 1891, was tutor to the Imperial Princess Masako Tokugawa and her daughter. Ink and scroll paintings from £45 to £150, quite small to quite large. 24 Jan-12 Feb. Daily 10-6

MIXED SHOWS

Agnew, 43 Old Bond St, W 1. MAY 6176. 93rd Annual Watercolour Exhibition: English drawings and watercolours of 18th, 19th and 20th centuries, including groups of work by David Cox, George Jones and Roland Pym. 24 Jan-5 March. M-F 9.30-5.30, Sat 9.30-1

Arts Council, 4 St James's Sq, W 1. WHI 9737. Treasures of Rumanian Art: an exhibition lent by the Rumanian Peoples' Republic: works from the 15th to the 18th century, including icons, embroidery, silver, carvings and ceramics. 26 Jan-26 Feb, daily 10-6, T & Th 10-8. Adm. 3s 6d, students half-price

Molton, 44 South Molton St, W 1. MAY 2482. "Painter's Prints", including Appel, Arp, B Cohen, Hartung, Matta, Pettoruti, Sugai, Sutherland and Zadkin. From £8-£100. 24 Jan-26 Feb. M-F 10-6, Sat 10-1

CURRENT

INDIVIDUAL SHOWS

Pamela Blake, Artist's Own, 26 Kingly St, W 1. REG 8308. Recent painting. Until 1 Feb. M-F 9.30-6, Sat 9.30-1

Bonnard, Royal Academy, Burlington House, Piccadilly, W 1. REG 7981. Major retrospective exhibition. Until Sun 6 March. M-Sat 10-6, Wed 10-8, Sun 2-6. Adm. 10s, Sun 5s, season ticket £1

Yehoshua Brandstatter, Grosvenor, 30 Davies St, W 1. MAY 0891. First exhibition of primitive paintings of 74-year-old pioneer farmer and film producer. Until 29 Jan. M-F 10-6, Sat 10-1

Enrico Cervelli (1927-1961), Grosvenor, 30 Davies St, W 1. MAY 0891. Sculpture, cork-reliefs, collages, encaustic painting and graphics by Italian artist who died in an accident at the age of 34. Until 12 Feb. M-F 10-6. Sat 10-1

Winfred Gaul, ICA, 17 Dover St, W 1. GRO 6186. "Traffic Signs and Signals"; recent paintings. Until 5 Feb. M-F 10-6, Sat 10-1

John and Irene Hale, Crane Kalman, 178 Brompton Rd, SW 3. KNI 7566. Husband and wife show; young English couple who have worked at sculpture and painting in Italy and France. Until 21 Feb. M-F 10-7, Sat 10-4

Roger Hilton, Waddington, 2 Cork St, W 1. REG 1719. Works on paper. Until 29 Jan. M-F 10-6, Sat 10-1

Hannah Hoech (b 1904), Marlborough Fine Arts, 39 Old Bond St, W 1. MAY 5161. Collages by artist who worked in Berlin in the 20's, involved with Schwitters and the Dada artists; used "pop" elements, engaged in social-political context. Also exhibition of watercolours and drawings by Dada, Expressionist and Bauhaus artists. Until 19 Feb. M-F 10-5, Sat 10-12

Tom Hudson and **Terry Setch,** Grabowski, 84 Sloane Av, SW 3. KEN 1868. Paintings and constructions. Until 28 Jan. Daily 10-6

Kim James, Hanover, 32a St George St, W 1. MAY 0296. First one-man exhibition of sculptures in bronze and marble. Until 11 Feb. M-F 10-5.30, Sat 10-1

Gwyneth Johnston, Portal, 16a Grafton St, W 1. HYD 0706. New oil paintings. Until 31 Jan. M-F 10-6, Sat 10-1

Gerald Morgan, Daphne Allison, Trude Bunzl. Alwin, 56 Brook St, W 1. MAY 1811. First London show. Until 29 Jan. M-F 9.30-6. Sat 9.30-1

Alejandro Otero, Signals London, 39 Wigmore St, W 1. WEL 8044. Third in a series of retrospective exhibitions of Venezuelan artists, 138 items, oil paintings, assemblage, architectural maquettes, etc., covering 25 years' work; show sponsored by Institute of Culture & Fine Art, Venezuela. Until 20 March. M-F 10-6, Sat 10-1

Bryan Pearce, New Art Centre, 41 Sloane St, SW 1. BEL 5844. Landscapes, townscapes, seascapes, paintings on canvas and on board by young St Ives Primitive. Until 29 Jan. M-F 10-6, Sat 10-1

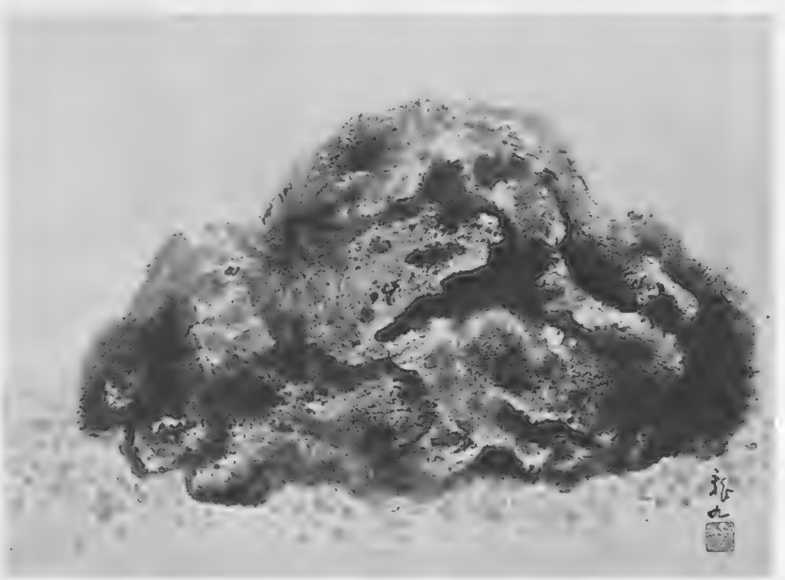
Richard Reid, John Whibley, 60 George St, W 1. WEL 5651. Paintings and drawings of the gay life in strip clubs by much

Late 14th century silver gilt censer, Arts Council

Bonnard, Royal Academy

Paul Huxley, Rowan Gallery

...olde, Marlborough Gallery



Saito, Drian Gallery

travelled architect. From 20-0 guineas. Until 5 Feb. M-F 0-5.30, Sat 10-1

Peter Rogers, Tooths, 31 ruton St, W 1. GRO 6741. ecent oil paintings. Until Jan. M-F 9.30-6, Sat 9.30-1

Claude-Emile Schuffenecker 1851-1934). Anthony d'Offay, Vigo St, W 1. REG 5568. rawings and pastels by auguin's closest friend and atron. From 25-350 guineas. Until 22 Jan. M-F 10-6, Sat 10-1

Julian Trevelyan, Zwemmers, Litchfield St, WC 2. TEM 1793. Florentine perspective; new series of paintings and etchings of landscapes and figures; nice-sized pictures of nice place to be. Until 12 Feb. M-F 10-6, Sat 10-1

MIXED SHOWS

AIA, 15 Lisle St, WC 2. GER 4846. Works on paper. Until 1 Feb. M-F 11-6, Sat 11-4

Arcade Gallery, 7 Royal Arcade, 28 Old Bond St, W 1. HYD 1879. Mannerist and Baroque paintings, also sculpture and many small items. Greek, African and Oceanic. M-F 10-5, Sat 10-1

British Museum, Great Russell St, WC 1. MUS 1555. Masterpieces of the Print Room—if it were a visiting exhibition there would be queues. State of Asia on eve of European invasion. Daily 10-5. Sun 2.30-6

Brook Street, 24 Brook St, W 1. HYD 1550. Winter exhibition—20th century sculptures & paintings. Picasso, Chagall, Arp & Magritte, etc. Until 15 Feb. M-F 10-6, Sat 10-1

Curwen, 1 Coleville Pl, W 1. MUS 1459. New Year New Additions: prints from 45 shillings to 35 guineas. Until 29 Jan. M-F 10-5, Sat 10-7

Robert Fraser, 69 Duke St, W 1. MAY 7196. Bridget Riley & Harold Cohen: six screen prints, some drawings and one recent picture each. Until 26 Jan. M-F 10-5.30, Sat 11-1

Gimpel Fils, 50 South Molton St, W 1. MAY 3720. Primitive art: collection including pre-Columbian, Eskimo, etc. Until 29 Jan. M-F 10-5, Sat 10-1

Kasmin, 118 New Bond St, W 1. MAY 2821. Kasmin Artists. Until 5 Feb. M-F 10-5.30, Sat 10-1

Brian Koetser, 38 Duke St, SW 1. WHI 6309. 16th and 17th century. Old Masters. M-F 10-5.30, Sat 10-1

Leicester, 4 Audley Sq, S Audley St, W 1. MAY 1159. Annual New Year exhibition of paintings, drawings and sculpture by 19th & 20th century artists. Until 5 Feb. M-F 10-5.30, Sat 10-1

Lords', 26 Wellington Rd, NW 8. (PRI 4444). New house-show, mainly posters, some lithographs by Kokoschka. Until 14 Feb. Daily 10-7

McRoberts & Tunnard, 34 Curzon St, W 1. GRO 3811. "Contrasts 7", Soutine, Segonzac to Steele, Mack, Fontana etc. M-F 10-5.30, Sat 10-1

Mercury, 26 Cork St, W 1. REG 7800. Jean Lurcat—Oil paintings and gouaches, also Chagall's "Daphnis & Chloe", complete 42 lithograph suite. Until 5 Feb. M-F 10-6

Piccadilly, 16a Cork St, W 1. MAY 2875. Young painters of promise, also gallery artists. Until 29 Jan. M-F 10-6, Sat 10-1

Redfern Gallery, 20 Cork St, W 1. REG 1732. "Lithographies de L'Atelier Mouriot" (Paris). Through January. M-F 10-6, Sat 10-1

Roland, Browse & Delbanco, 19 Cork St, W 1. REG 7984. House Show through January. M-F 10-5.30, Sat 10-1

Rowan, 25a Lowndes St, SW 1. BEL 3490. Gallery artists. M-F 10-6, Sat 10-1

Tate Gallery, Millbank, SW 1. TAT 4444. Gaugin and the Pont Aven Group. Some 180 paintings, drawings, sculpture and pottery. Work done in Brittany between 1886 and 1894 by Gauguin and his various friends and followers. Until 13 Feb. M-Sat 10-6, T & Th 10-8, Sun 2-6. Adm: 3s 6d

Temple Gallery, 4 Yeomans Row, SW 3. KEN 6622. Icons—60 works including an important group of 15th-century Russian Novgorod. Catalogue introduction by Tamara Talbot-Rice. Until 29 Jan. Daily 10-6

Trafford, 119 Mount St, W 1. GRO 2021. Mount Street Group '66. Until 28 Jan. M-F 10-5.30. Sat 10-1

Victoria & Albert Museum, South Kensington, SW 7. KEN 6371. Museum galleries open free daily. Special exhibitions—Victorian book illustration; Galleries 70-74. Jan. M-Sat 10-6, Sun 2.30-6

William Ware Gallery, 160 Fulham Rd, SW 10. FRO 5268. Old & modern paintings & sculptures permanently. M-Sat 10-6, Sun 2.30-4.30

Woodstock, 16 Woodstock St, W 1. MAY 4419. Contemporary sculpture in various media; Barlow, Clarke, Haywood, Hitzberger, Leith, Milson, Molyneux, Nunes, Peppe, Snelling, Watkins, Sapietis. 17 Jan-5 Feb. M-F 10-6, Sat 10-1

PERMANENT EXHIBITIONS

Iveagh Bequest, Kenwood House, Hampstead La, NW 3. FIT 1286. Marvellously desirable residence—Georgian gentleman's country house; at least 3 masterpieces permanently visible, including a Rembrandt self-portrait, a Vermeer and an Adam Library. Weekdays 10-4, Sun 2-4

Wallace Collection, Hertford House, Manchester Sq, W 1. WEL 0687. Paintings, sculpture, ceramics. European and Oriental armour. Daily 10-5, Sun 2-5

SALEROOMS

MON 24 JAN

Chinese porcelain, hardstones and oriental works of art at Christie's. 11 a m. In this sale is an interesting blue and white circular bowl and cover belonging to Miss Sybil Waller. It was formerly in the collection of Sir Henry Thompson and was illustrated by Whistler in his artist's note-book.
Egyptian, Western Asiatic, Greek, Etruscan and Roman antiquities and Islamic pottery at Sotheby's. 2.30 p m. This sale includes a heavy lead anchor stock dating from the Sixth to First Century AD. According to Pliny this object was an Etruscan invention to neutralize the upward pull of the anchor rope when drifting.
Japanese netsuke and works of art at Sotheby's. 11 a m, continuing Tuesday. Antique and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 a m

TUES 25 JAN

English porcelain at Sotheby's. 11 a m
Ceramics and objects of art at Puttick & Simpson's. 11 a m
Household furniture and effects at Bonham's Old Chelsea Galleries. 11 a m
English and Continental furniture, porcelain and works of art, Eastern rugs and carpets at Phillips, Son & Neale's. 11 a m
Household furniture at Coe & Sons. 10 a m
China, carpets and softwear at Coe & Sons. 12.30 p m

WED 26 JAN

Fine jewels at Christie's. 11 a m
18th & 19th Century and Modern drawings, paintings and sculpture at Sotheby's. 11 a m
English and Foreign coins at Glendinings. 10.30 a m, continuing Thursday
Silver and jewellery at Puttick & Simpson's. 11 a m
English and Continental furniture, clocks, mirrors, Eastern carpets and rugs at the Motcomb Galleries. 11 a m
Antiques at the Motcomb Galleries. 2.30 p m
China, glass, porcelain and silver at Bonham's. 11 a m
Antique and modern furniture at Harrod's Sloane Avenue auction-rooms. 10 a m

THURS 27 JAN

Important English and Continental silver at Sotheby's. 11 a m. This sale includes the earliest recorded English silver toasting fork – an Elizabeth I toasting fork dating from 1560. It outdates the present toasting fork record holder, the 1669 Victoria and Albert Museum example by just under 100 years
Old Master drawings at Sotheby's. 2.30 p m
Objets d'art, English and Continental furniture, textiles, Eastern rugs and carpets at Christie's. 11 a m
Paintings by Old and Modern Masters at Bonham's. 11 a m
Antique and Modern furniture at Bonham's. 11 a m
Carpets, pictures and objects of art at Harrod's Sloane Avenue auction-rooms. 10 a m & 1 p m

FRI 28 JAN

Pictures by Old Masters at Christie's. 11 a m
Rugs and carpets, English and Continental furniture at Sotheby's. 11 a m
Antique and Modern furniture and household effects at Phillips, Son & Neale's Marylebone auction-rooms. 10 a m

Films

Mr Anthony Hinds is a man who has added a new dimension to the cinema's favourite phrase "blood and thunder". As a director of Hammer films and a prolific producer of their neo-Gothic horrors, he has been instrumental in bringing the company to the point (unique in England since the days of Ealing studios) where "a Hammer film" is sufficient explanation and recommendation to the public.

With the arrival of *Dracula, Prince of Darkness* (general release now) Hammer celebrate 10 years as undisputed leaders in the British horror stakes. In the late '40s they were concerned with the B-feature market and adaptations of the popular radio series – *Scotland Yard, PC 49* and *Dick Barton*. But blood again proved thicker than water and the runaway successes of *The Quatermass Experiment* and *Quatermass II* (the last of the Nigel Kneale trilogy, *Quatermass and the Pit*, will be made soon) awoke a talent for playing on the child's fear, never fully abandoned, of things that go bump in the night.

Mr Hinds recalls: "In 1956 it was suggested that we re-make the Frankenstein story, but we were given the tip by our lawyers that we might well land up with a writ if we put anything in the film that resembled the original Universal production. So we had the challenge of creating what was virtually a new story from the Shelley characters." Thus *Curse of Frankenstein*.

The subsequent re-make of *Dracula* (held by some to be a minor classic) began their censorship troubles. It was ultimately cut to three different lengths for the British, American and Japanese markets. Mr Hinds is unworried by the statistical drop in horror film production, though the Hammer pipeline has split to incorporate *grand guignol* thrillers (*Taste of Fear* and *The Nanny*) and psychological square-dances like *Fanatic* and *Paranoiac*.

But it is in the Gothic world that Hammer best justify their reputation. Throughout the 10-year reign of terror Peter Cushing and Christopher Lee have been the mainstays of the acting repertory, though neither is in any way contracted.

In a medium where the suspension of disbelief is positively essential, Hammer have never been shy of illogical sequels. Cushing, led away to imminent execution at the close of *Curse of Frankenstein*, escaped miraculously for more do-it-yourself anatomy in *Revenge of Frankenstein*, at the end of which he very definitely perished. But *Evil of Frankenstein* Mr Hinds casually shrugs off as "an earlier episode in his life". This year *Frankenstein Created Woman* goes into production; also *The Mummy's Shroud*, underlining the ubiquity of that other horror stalwart.

Lee's Dracula, surely without possible sequel after the detailed disintegration of the first film, is reconstituted by a little baroque alchemy with blood and dust in *Prince of Darkness*, only to face a second (though slightly less final) destruction.

In the remoter corners of the Carpathian mountains, it seems, *all* things are possible.

David Castell

HE WHO RIDES A TIGER

After his unanimous acclaim in the films *Payroll* and *The L-Shaped Room*, the success predicted for Tom Bell seemed to elude him. But this week he comes back – fighting. His new film, *He Who Rides a Tiger*, casts him as a cat burglar with a taste for high living. Trevor Peacock wrote the original screenplay and vouches for its authenticity by the fact that he spent his research period with a criminal very close to the title character. The tiger of the title is crime and Mr Bell a compulsive thief who enjoys the ride. Annette Andre and Edina Ronay play two London models whom he buys with the stolen money but, for a man of action, the end of the affair comes not as a moment of tender regrets but of physical violence. Miss Ronay (upside down, *top picture*; right way up, *left*) gets the message. *He Who Rides a Tiger* opens consecutively at the ABC Edgware Rd and the ABC Harrow Rd on 23 Jan, and Mr Bell will play the Albert Finney part in the stage version of *Saturday Night & Sunday Morning* which opens at the Prince of Wales Theatre on 1 Feb

Films recommended by Penelope Houston *of "Sight & Sound" are starred. All programmes subject to last-minute change. Col= colour; WS=wide screen; †= Special late-night shows*

OPENINGS

✶ T 25 Jan: **ONE SPY TOO MANY** (A). **Empire, Leicester Sq** (GER 1234). 3rd of the *Man from U.N.C.L.E.* series. Robert Vaughn, David McCallum, Rip Torn, Dorothy Provine, Leo G Carroll. Col. WS. 101 min

WEST END

AGONY & THE ECSTASY (U). **Astoria, Charing X Rd** (GER 5385). 2.30, 8.0. Sun: 4.30, 8.0. Director: Carol Reed, from Irving Stone. "Heston hits the ceiling."—*Saturday Review*. Life of Michelangelo. Charlton Heston, Rex Harrison, Diane Cilento, Harry Andrews. Col. Todd-AO. 139 min (plus intermission)

BAIE DES ANGES (A). **Berkeley, Tottenham Ct Rd** (MUS 8150). Director: Jacques Demy. Romance & gambling. Jeanne Moreau, Claude Mann, Paul Guers. France. 85 min. With: VIOLENT ECSTASY (X)

✶ † **BATTLE OF THE BULGE** (A). **Casino, Old Compton St, W 1** (GER 6877). Bookable. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.55. Sun: 4.30, 7.50. Director: Ken Annakin. Henry Fonda, Robert Shaw, Robert Ryan, Dana Andrews. Col. Cinerama. 163 min

✶ **LES COUSINS** (X). **La Continentale, Tottenham Ct Rd** (MUS 4193). 12.20, 3.50, 7.20. Sun: 3.50, 7.20. Director: Claude Chabrol. The beginning of the New Wave. Jean-Claude Brialy, Gerard Blain. France. 110 min. 1958. With: UNE FEMME MARIEE

✶ **DEAR JOHN** (X). **Cinephone, Oxford St, W 1** (MAY 4721). 11.40, 2.0, 4.20, 6.40, 9.0. Director: Lars Magnus Lingren. The love affair of a waitress & a ship's officer. Jarl Kulle, Christina Schollin. Sweden. 111 min

✶ **DR NO** (A). **Studio One, 225 Oxford St, W 1** (GER 3300). 3.0, 7.0. Sun: 2.50, 6.50. Director: Terence Young. Caribbean Bond, Sean Connery, Joseph Wiseman, Ursula Andress, Jack Lord. Col. 105 min. With: FROM RUSSIA WITH LOVE (A)

✶ **UNE FEMME MARIEE** (X).
✶ **La Continentale, Tottenham**
✶ **Ct Rd** (MUS 4193). 2.10, 5.40, 9.10. Sun: 5.40, 9.10. Director: Jean-Luc Godard. One day in the life of a married woman. Macha Meril, Bernard Noel, Philippe Leroy. France (subtitled). 90 min. With: LES COUSINS (X)

✶ † **FLIGHT OF THE PHOENIX** (A). **Carlton, Haymarket** (WHI 3711). 2.20, 5.20, 8.15 (Sat: 11.15 p m). Sun: 2.25, 5.20, 8.15. Director: Robert Aldrich. An enforced initiative test for survival after a desert plane crash. James Stewart, Richard Attenborough, Peter Finch, Hardy Kruger, Ernest Borgnine, Christian Marquand, Duryea. Col. WS. 140 min

✶ † **4 IN THE MORNING** (X). **Cameo-Royal, Charing X Rd** (WHI 6915). Pgm: 10.35, 12.55, 3.20, 5.45, 8.10. (F & Sat: 10.50 p m). Sun: 2.50, 5.20, 8.0. What would you do if *you* found a body in the Thames? Judi Bench, Norman Rodway, Ann Lynn, Brian Phelan. 94 min

4 SOLDIERS (A). **Jacey, Marble Arch** (MAY 6396). 12.25, 2.57, 5.29, 8.0. Sun: 5.29, 8.0. An episode from the Spanish Civil War 1938. Weston Gavin, Gunther Shoss, Peter Tory, David Morrell. W. Germany. 52 min

✶ **FROM RUSSIA WITH LOVE**
✶ (A). **Studio One, 225 Oxford St, W 1** (GER 3300). 1.5, 5.0, 8.55. Sun: 4.45, 8.45. Director: Terence Young. Bond in Istanbul. Sean Connery, Pedro Armendaritz, Daniela Bianchi, Lotte Lenya. Col. 110 min. With: DR NO (A)

GET OFF MY BACK (X). **Columbia, Shaftesbury Av** (REG 5414). Rehabilitation for drug addicts. Chuck Connors, Edmond O'Brien, Stella Stevens, Eartha Kitt. 113 min

✶ **GREAT RACE** (U). **Coliseum,**
† **St Martin's Lane** (TEM 3161). Bookable. Showing: 2.30, 7.30. Sat: 2.0, 5.15, 8.30, 11.45. Sun: 4.0, 7.30. Director: Blake Edwards. Cost $12 million. Round the world by car in 1908. Jack Lemmon, Tony Curtis. Col. WS. 155 min

HEROES OF TELEMARK (U). **Odeon, Haymarket** (WHI 2738). 2.30, 8.0. Sat: 2.0, 5.0, 8.0. Sun: 4.30, 8.0. Director: Anthony Mann. *The Guns of Navarone* on ice. Kirk Douglas, Richard Harris, Ulla Jacobsson, Michael Redgrave. Col. WS. 131 min

✶ **HOW TO MURDER YOUR WIFE** (A). **Jacey, Piccadilly** (REG 1449). Pgm: 11.30, 1.40, 3.50, 6.5, 8.15. Sun: 4.0, 6.10, 8.20. Comic consequences of a cartoonist's accidental marriage. Jack Lemmon, Terry-Thomas, Virna Lisi. Col. 118 min

✶ **JOHNNY COOL** (A). **Cameo, Victoria St** (VIC 6588). Sun 23 Jan, 4 days. 11.25, 1.5, 3.0, 4.55, 6.50, 8.50. Sun: 4.30, 6.30, 8.30. A Sicilian gangster in New York. Henry Silva, Elizabeth Montgomery. 102 min

THE JOKER (A). **Jacey, Marble Arch** (MAY 6396). 1.28, 4.0, 6.32, 9.4. Sun: 4.0, 6.32, 9.4. Director: Philippe de Broca. The story of an unashamed and uninhibited philanderer. Jean-Pierre Cassel, Anouk Aimée, Genevieve Cluny, Georges Wilson. France. 90 min

✶ **THE KNACK** (X). **Paris-**
✶ **Pullman, Drayton Gardens** (FRE 5898). Director: Dick Lester. Cannes Prize 1965. The myth about those who have it and those who don't. Rita Tushingham, Ray Brooks, Michael Crawford, Donal Donnelly. 85 min. With: LA NOTTE (X)

✶ † **LADY L** (A). **Empire, Leicester Sq, W 1** (GER 1234). (Ends 26 Jan) 12.53, 3.30, 6.7, 8.44. (Sat: 11.28.) Sun: 3.13, 5.50, 8.27. Director: Peter Ustinov from Romain Gary. From gutter to riches in turn-of-the-century Paris. Sophia Loren, Paul Newman, Peter Ustinov, David Niven. Col. WS. 124 min

✶ **LAUGHING TWENTIES** (U). **Ritz, Leicester Sq, W 1** (GER 1234). Pgm: 1.30, 3.49, 6.9, 8.29. Sun: 3.15, 5.35, 7.50. A Robert Youngson production. Compilation of Laurel & Hardy comedy extracts. 79 min

† **LIFE AT THE TOP** (X). **Odeon, Leicester Sq** (WHI 6111). 1.30, 3.40, 6.25, 8.50 (Sat 11 p m) *Room at the Top* 10 years later from the sequel by John Braine. Laurence Harvey, Jean Simmons, Honor Blackman, Michael Craig. 117 min

† **LOVING COUPLES** (X). **Cameo Moulin, Gt Windmill St** (GER 1653). 10.30, 1.55, 5.20, 8.50. (Sat: 10.50.) Sun: 2.15, 5.25, 8.45. Director: Mai Zetterling. Harriette Andersson, Gunnel Lindelom, Gio Petre. Sweden. 95 min. 1964. With: HER BIKINI NEVER GOT WET (A)

✶ **MAGNIFICENT AMBER-**
✶ **SONS** (U). **Baker St Classic**
✶ (WEL 8836). Th 20 Jan, 3 days.
† Pgm: 12.45, 2.30, 4.35, 6.40, 8.50 (Sat: 11.15 p m). Director: Orson Welles. Son of an arrogant family learns his lesson. Joseph Cotten, Anne Baxter, Tim Holt, Dolores Costello. 88 min. 1942

✶ † **MONSIEUR HULOT'S HOLI-DAY** (U). **Prince Charles Theatre, Leicester Sq, W 1** (GER 8181). 1.15, 3.0, 5.0, 7.0, 9.0. (F & Sat only: 11.10.) Sun: 1.0, 2.45, 4.40, 6.40, 8.40. Director: Jaques Tati. Misadventures of a Frenchman on holiday. Jaques Tati, Nathalie Pascaud. France. 90 min. 1951/2

✶ **MY FAIR LADY** (U).
✶ **Warner, Leicester Sq, W 1**
† (GER 3423). Bookable. 2.30, 7.45. Sat: 2.30, 7.45, 11.15. Sun: 3.0, 7.15. Also at **Royalty, Kingsway, WC 2** (HOL 8004). Bookable. 2.45, 8.0. Sun: 3.15, 7.30. Director: George Cukor. Oscar designs by Cecil Beaton. Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfrid Hyde White. Col. Super Panavision. 185 min

NO QUESTIONS ON SATURDAY (U). **Cameo-Poly, Upper Regent St, W 1** (LAN 1744). 1.30, 3.45, 6.0, 8.20. Sun: 3.40, 6.0, 8.20. Director: Alex Joffe. Comedy. Robert Hirsch, Rina Ganov, Dahlia Friedland. France/Israel. 106 min

✶ **NORTH-WEST PASSAGE** (A). **Cameo, Victoria St** (VIC 6588). Th 27 Jan, 3 days. 11.25, 1.30, 3.50, 6.5, 8.30. Director: King Vidor. 19th century epic march across N. Canada. Spencer Tracy, Robert Young, Walter Brennan. 125 min. 1939

✶ **LA NOTTE** (X). **Paris-Pull-**
✶ **man, Drayton Gardens** (FRE
✶ 5898). Director: Michelangelo Antonioni. A vaguely married couple. Marcello Mastroianni, Jean Moreau, Monica Vitti. Italy/France (sub-titled). 120 min. 1960. With: THE KNACK (X)

✶ **OF A THOUSAND DE-**
✶ **LIGHTS** (X). **International Film Theatre, Westbourne Grove** (BAY 2345). Director: Visconti. Golden Lion award 1965. A view of incest. Claudia Cardinale, Jean Sorel, Michael Craig. Italy. 95 min. With: YOUNG LIPS (X)

✶ **PAJAMA GAME** (U). **Cameo Victoria St** (VIC 6588). Th 20 Jan, 3 days. Pgm: 11.30, 1.10, 3.5, 5.0, 6.50, 8.50. Musical labour disputes in a pajama factory. Doris Day, John Raitt. Col. 101 min. 1956

✶ **RANCHO NOTORIOUS** (A). **Baker St Classic** (WEL 8836). Sun 23 Jan, 4 days. 12.40, 2.40, 4.40, 6.45, 8.50. Sun: 4.35, 6.30, 8.35. Director: Fritz Lang. A rustler's ranch. Marlene Dietrich, Mel Ferrer, Arthur Kennedy. Col. 89 min. 1952

✶ **SHAKESPEARE WALLAH** (A). **Academy Two, Oxford St, W 1** (GER 5129). Pgm: 1.10, 3.40, 6.15, 8.55. Sun: 3.40, 6.15, 8.55. Experiences of a touring drama group. Sashi Kapoor, Geoffrey Kendal, Laura Liddel. India. 118 min

✶ **THE SILENCE** (X). **Gala**
✶ **Royal, Edgware Rd** (AMB 2345). Pgm: 1.10, 4.30, 7.40. Sun: 4.30, 7.40. Director: Ingmar Bergman. Sexual gloom in a Grand Hotel. Ingrid Thülin, Gunnel Lindblöm, Jorgen Lindström. Sweden (subtitled). 94 min. With: LE BONHEUR (X)

SKY WEST & CROOKED (A). **Leicester Sq Theatre** (WHI 5252). Director: John Mills from a story by Mary Hayley Bell. A mentally retarded girl finds love with a gypsy. Hayley Mills, Ian McShane. Col. 102 min.

SOUND OF MUSIC (U). **Dominion, Tottenham Ct Rd, W 1** (MUS 2176). Bookable. Showing: 2.30, 8.0. Sun: 4.30, 8.0. Director: Robert Wise. From Rodgers & Hammerstein. Julie Andrews, Christopher Plummer, Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min

✶ **SPY WHO CAME IN FROM**
✶ **THE COLD** (A). **Plaza, Picca-**
† **dilly Circus** (WHI 8944). Pgm: 2.0, 5.10, 8.20 (Sat: 11.30 p m). Sun: 2.30, 5.25, 8.20. Director: Martin Ritt. From John Le Carré's novel. Richard Burton, Claire Bloom. Oskar Werner. 112 min.

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). **Metropole, Victoria** (VIC 4673). 2.30, 8.0. Sun: 4.30, 8.0. Director: Ken Annakin. Comic air race before flying was dangerous. Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Jean-Pierre Cassel. Col. Todd-AO. 130 min

✶ **THUNDERBALL** (A). **London Pavilion, Piccadilly Circus, W 1** (GER 2982). Pgm: 10.30, 12.50, 3.20, 5.50, 8.30. Sun: 3.0, 5.50, 8.30. Also at **Rialto, Coventry St, W 1** (GER 3488). Pgm: 12.40, 3.5, 5.40, 8.15. Sun: 2.45, 5.20, 7.55. Director: Terence Young. Bond No 4. Sean Connery, Claudine Auger Bernard Lee, Lois Maxwell. Col. WS. 125 min

✶ **TOKYO OLYMPIAD** (U).
✶ **Academy One, Oxford St**
(GER 2981). Bookable at 15s. Showing: 1.20, 3.45, 6.10, 8.45. Sun: 4.5, 6.25, 8.50. Director: Kon Ichikawa. Documentary on the 1964 Olympic Games. Japan. Col. WS. 130 min

✶ **THE TRIALS OF OSCAR**
† **WILDE** (X). **Baker St Classic** (WEL 8836). Th 27 Jan, 3 days. 12.55, 3.20, 5.50, 8.25. (Sat only 11.15 p m). "Each man kills the thing he loves" —Wilde. Peter Finch, Yvonne Mitchell, James Mason, Nigel Patrick. Col. WS. 123 min

YOUNG LIPS (X). **International Film Theatre, Westbourne Grove** (BAY 2345). Gabriel Ferzetti, Jeanne Valerie, Christine Kaufmann. Italy/France, 100 min

GENERAL RELEASE

1 DO NOT DISTURB (A). **Rank South General Release.** Sun 23 Jan, 7 days. Marital comedy. Doris Day, Rod Taylor, Hermione Baddeley, Reginald Gardiner. Col. WS. 102 min. With: UP FROM THE BEACH (U)

2 KING RAT (A). **Rank North General Release.** Sun 23 Jan, 7 days. Director: Bryan Forbes. Survival of the toughest in a Japanese prison. George Segal, Tom Courtenay, James Fox, Denholm Elliott, John Mills. 134 min

3 LADY L (A). **ABC North General**
✶ **Release.** Sun 23 Jan, 7 days. Director: Peter Ustinov. From gutter to riches in Paris. Sophia Loren, Paul Newman, David Niven. Col. WS. 124 min. With: MONEY TRAP (A)

4 UP JUMPED A SWAGMAN (U). **ABC South General Release.** Sun 23 Jan, 7 days. Musical with a dozen new songs. Frank Ifield, Annette André, Ronald Radd, Richard Wattis. Col. WS. 87 min. With: GUN HAWK (U)

DISTRICT DIRECTORY

A guide to local cinemas showing release programmes. The numbers refer to films listed in the sections below. Readers should not be distracted by a jump in the sequence of numbers. This only indicates a late programme change

Acton Granada (ACO 4484) 3
Acton Odeon (ACO 4479) 2

Balham Odeon (KEL 1031) 1
Balham Ritz (KEL 1659) 36
Barking Odeon (RIP 2900) 2
Barkingside State (CRE 1745) 3
Barnet Essoldo (BAR 4450) 14, 73
Barnet Odeon (BAR 4147) 2
Bayswater ABC (BAY 4149) 3 (M 6 days)
Becontree Odeon (SEV 2302) 24, 49
Belmont Essoldo (WOR 4000) 18, 19
Beckenham ABC (BEC 1171) 4
Bexley Heath ABC (BEX 1680) 4
Blackheath ABC (GRE 2977) 4
Bowes Park Ritz (BOW 4163) 3
Brentwood Odeon (Brentwood 1723) 36
Brixton ABC (BRI 4663) 4
Brixton Astoria (BRI 5482) 1
Brixton Classic (BRI 1649) 6, 39, 92, 102
Brixton Granada (BRI 2201) 65
Bromley Odeon (RAV 4425) Pre-release see page 50
Burnt Oak Odeon (EDG 0660) 2

Camberwell ABC (ROD 3666) 4
Camberwell Grand (ROD 4341) 9, 63, 78, 98
Camberwell Odeon (BRI 3590) 1
Camden Town Odeon (GUL 2446) 2
Camden Town Plaza (GUL 2443) 3 (M 6 days)
Catford ABC (HIT 3306) 4
Chadwell Heath Odeon (SEV 3292) 1
Cheam Granada (FAI 8818) 65
Chelsea Classic (FLA 4388) 17, 30
Chelsea Essoldo (FLA 7488) 25, 31
Chelsea Odeon (FLA 5858) 2
Chingford Odeon (SIL 2210) 2
Clapham Granada (BAT 7444) 1
Clapham Junction Imperial (BAT 0275) 4
Clapton ABC (AMH 5295) 3
Clapton Kenninghall (AMH 1344) 2
Croydon ABC (CRO 0486) 4
Croydon Classic (CRO 6655) 22, 34, 37, 68
Croydon Odeon (CRO 0202) 1
Crystal Palace Granada (LIV 2244) 65

Dalston Classic (CLI 6677) 15, 26, 87, 104
Dalston Odeon (CLI 4649) 2
Dartford Granada (DA 21221) 36
Deptford Odeon (TID 3500) 1 (M 6 days)

Ealing ABC (EAL 1333) 3
Ealing Odeon (EAL 3939) 2
East Dulwich Odeon (TOW 2704) 1
East Ham Granada (GRA 3000) 33, 43
East Ham Odeon (GRA 3559) 2
Edgware ABC (EDG 2164) 3
Edgware Rd ABC (PAD 5901) Pre-release see page 50
Edgware Rd Odeon (AMB 1050) 2
Edmonton Granada (EDM 5200) 3
Edmonton Regal (EDM 5222) 2
Elephant & Castle Theatre (ROD 4968) 4
Eltham ABC (ELT 1311) 4
Enfield ABC (ENF 4411) 3
Enfield Florida (ENF 2875) 36
Enfield Rialto (ENF 0711) 2 with GREEN TO GLORY & OUTFOXED
Epsom Odeon (EH 49455) 1
Erith Odeon (Erith 2020) 36
Essex Rd ABC (CAN 2986) 3
Ewell Rembrandt (EWE 2211) 36

Finchley Gaumont (HIL 3377) 2 (Not Th 27 Jan) 66
Finchley Rex (TUD 2233) 18, 19
Finsbury Park Astoria (ARC 2224) Pre-release see page 50
Forest Gate Odeon (MAR 4665) 2
Forest Hill Capitol (FOR 2188) 4
Fulham Rd ABC (FRO 2636) Pre-release see page 50

Golders Green ABC (SPE 6161) 3
Golders Green Ionic (SPE 1724) 86, 93
Greenford Granada (WAX 1203) 36
Greenwich Granada (GRE 2772) 1 (Sun 5 days. Not W 26 or F 28 Jan)

Hackney ABC (AMH 3036) 3
Hackney Essoldo (AMH 2351) 5, 13, 72 103
Hackney Pavilion (AMH 2681) 2
Hammersmith ABC (RIV 2388) 3
Hammersmith Broadway (RIV 6120) 2 (M 6 days)
Hammersmith Odeon (RIV 4081). Pre-release see page 50
Hampstead Classic (SWI 4000) 3
Hampstead Everyman (HAM 1525) 47
Harlesden Coliseum (ELG 4957) 53, 57
Harlesden Odeon (ELG 5071) 2
Harringay ABC (BOW 2519) 3
Harringay Curzon (MOU 1070) 8, 86, 90, 96
Harrow ABC (HAR 1743) 3
Harrow Granada (HAR 1946) 2 with SAHARAN VENTURE
Harrow Rd Prince of Wales (CUN 3303) 52, 60
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Hendon Gala (HEN 6631) 16, 70
Hendon Odeon (SUN 3538) 2
High Wycombe Odeon (High Wycombe 274) 2
Highgate Odeon (ARC 7110) 2
Holloway ABC (NOR 4470) 3
Holloway Odeon (ARC 6331) 2
Hornchurch Odeon (HX 42700) 36
Hounslow ABC (HOU 0546) 4
Hounslow Odeon (HOU 2096) 36

Ilford ABC (ILF 2720) 3
Ilford Odeon (VAL 2500) Pre-release see page 50
Islington Odeon (TER 3738) 2
Islington Rex (CAN 3520) 10, 21, 99, 101
Kensal Rise Odeon (LAD 3786) 2
Kensal Rise Palace (LAD 3731) 3
Kentish Town ABC (GUL 4221) 3
Kilburn Classic (MAI 6767) 24, 44
Kilburn Essoldo (MAI 6566) 3
Kilburn Grange (MAI 1664) 56, 82
Kilburn State (MAI 8081) 2
Kingsbury Odeon (COL 8237) 2
Kingston ABC (KIN 1121) 4
Kingston Granada (KIN 0404) Pre-release see page 50
Kingston Odeon (KIN 0688) 1
King's X Century (TER 6321) 3 (M 6 days)
King's X Odeon (TER 3534) 2

Lewisham Odeon (LEE 1331) 1
Lewisham Rex (LEE 6111) 83
Leyton ABC (LEY 3796) 3
Leyton Odeon (LEY 3211) 2
Leytonstone Rialto (LEY 1425) 2 with SAHARAN VENTURE

Manor Park Coronation (ILF 6058) 3
Mile End Rd ABC (STE 2041) 3
Mile End Rd Odeon (ADV 2034) 2
Morden Odeon (CHE 5007) 1
Muswell Hill ABC (TUD 6017) 3
Muswell Hill Odeon (TUD 1001) 2

Neasden Ritz (DOL 6486) 3
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Notting Hill Classic (PAR 5750) 32, 62
Notting Hill Gaumont (PAR 6705) 2
Notting Hill Imperial Playhouse (PAR 4992) 12, 54, 89, 97

Old Kent Rd ABC (NEW 2784) 4
Old Kent Rd Astoria (NEW 1527) 1

Paddington Essoldo (CUN 2661) 28, 71, 94, 95
Park Royal Odeon (PER 1726) 2
Palmers Green Queen's Hall (PAL 0860) 2
Peckham Odeon (NEW 1722) 4
Penge Odeon (SYD 5694) 1
Pinner ABC (PIN 3242) 3
Poplar Essoldo (EAS 2748) 2
Praed St Classic (PAD 5716) 75, 81
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Putney ABC (PUT 3730) 4
Putney Globe (PUT 0032) 20, 64
Putney Odeon (PUT 4756) 1

Queensbury Essoldo (EDG 4209) 23, 76

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Raynes Park Rialto (WIM 2828) 84
Richmond ABC (RIC 4148) 4
Richmond Odeon (RIC 5759) 1
Romford ABC (RO 43848) 3
Romford Odeon (RO 40300) 2

St Albans Gaumont (St Albans 53700) 3
St Albans Odeon (St Albans 53888) 2
St Pancras Tolmer (EUS 7576) 72, 79, 85, 105
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Shepherds Bush Odeon (SHE 2306) 2
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Southall Odeon (SOU 0170) 1
Southfields Plaza (VAN 5881) 84
Southgate Odeon (PAL 5893) 2
Stamford Hill Odeon (STA 1504) 2
Stepney Essoldo (STE 4152) 46, 52, 60, 91
Stockwell Classic (BRI 2513) 11, 55, 88, 104
Stoke Newington ABC (CLI 2415) 3
Stoke Newington Coliseum (CLI 1844) 50, 59
Stratford ABC (MAR 2022) 3
Streatham ABC (STR 1928) 4
Streatham Odeon (STR 8610) Pre-release see page 50
Surbiton Odeon (ELM 3884) 1
Sutton Granada (VIG 4440) 1
Swiss Cottage Odeon (PRI 5905) 2 (not Tues 25 Jan)
Sydenham Granada (SYD 8696) 1

Temple Fortune Odeon (SPE 9741) 2
Thornton Heath Granada (THO 2100) 1
Tooting ABC (BAL 1000) 4
Tooting Astoria (BAL 4020) 72, 103
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Tottenham Palace (TOT 2141) 29, 45
Tottenham Florida (TOT 1724) 3 (M 6 days)
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Upton Park ABC (GRA 2644) 3
Uxbridge Regal (Uxbridge 32345) 4

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Walthamstow Granada (COP 7092) 2
Walton/Thames ABC (WT 27020) 4
Walton/Thames Odeon (WT 20875) 1
Wandsworth Rd Granada (MAC 2117) 4 (Sun 5 days. Not M 24 or W 26 Jan)
Waterloo Stn Classic (WAT 4323) 40, 69
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Welling Granada (BEX 2662) 1
Wembley ABC (WEM 0049) 3
Wembley Odeon (WEM 4694) 4
Westbourne Grove Odeon (BAY 3369) 2
Whalebone Lane Odeon (DOM 1600) 3
Wimbledon ABC (LIB 2082) 4
Wimbledon Odeon (LIB 2277) 1
Woking Odeon (Woking 61275) 36
Woodford Majestic (WAN 3463) 3
Woodford Plaza (WAN 0788) 2
Wood Green Odeon (BOW 1330) 2
Woolwich ABC (WOO 7069) 4
Woolwich Granada (WOO 2678) 51, 58
Woolwich Odeon (WOO 2255) 1

OTHER RELEASES

ADVENTURE & EPICS

5 **ATLAS** (U). **Hackney Essoldo.** Sun 23 Jan, 4 days. Director: Roger Corman. Epic in Ancient Greece. Michael Forrest, Barboura Morris, Frank Woolf. Col. WS. 79 min. With: SON OF CAPTAIN BLOOD (U)

6 **CHARGE OF THE BLACK LANCERS** (U). **Brixton Classic.** Sun 23 Jan, 4 days. 2.25, 5.35, 8.45. Sun: 5.40, 8.50. Defeat of the Kirghiz. Mel Ferrer, Yvonne Furneaux. Italy/France. Col. WS. 97 min. 1951. With: CALIFORNIA (U)

8 **FIGHT OR DIE** (U). **Harringay Curzon.** M 24 Jan, 3 days. Revolt against Emperor Commodo. Richard Harrison. Italy (dubbed). Col. WS. 88 min. With: BUFFALO BILL (U)

9 **GLADIATORS SEVEN** (U). **Camberwell Grand.** M 24 Jan, 3 days. Richard Harrison, Livio Lorenzon. Italy/Spain (dubbed). Col. WS. 91 min. With: IT HAPPENED AT THE WORLD'S FAIR (U)

10 **HMS DEFIANT** (A). **Islington Rex.** Th 27 Jan, 3 days. Mutiny on an 18th-century warship. Alec Guinness, Dirk Bogarde. Col. WS. 101 min. With: ROUGH COMPANY (A)

11 **LANCELOT AND GUINEVERE** (A). **Stockwell Classic.** Sun 23 Jan, 4 days. 3.15, 7.0. Sun: 6.35. Historical romance. Cornel Wilde, Jean Wallace, Brian Aherne. Col. WS. 117 min. With: BELLE STAR (A)

12 **RETURN OF THE CORSICAN BROTHERS** (A). **Notting Hill Imperial Playhouse.** M 24 Jan, 3 days. Director: Ray Nazarro. Overthrow of a tyrant by Corsican twins. Richard Greene, Paula Raymond. 81 min. 1953. With: INVADER FROM MARS (A)

13 **SON OF CAPTAIN BLOOD** (U). **Hackney Essoldo.** Sun 23 Jan, 4 days. Director: Tullio Demichelli. Pirates in the Spanish main. Sean Flynn, Ann Todd. Italy/Spain(dubbed). Col. WS. 90 min. With: ATLAS (U)

14 **TRIUMPH OF HERCULES** (A). **Barnet Essoldo.** Sun 23 Jan, 7 days. This time he overturns the usurper at Mycenae. Dan Vardis, Moira Orfei, Pierre Oresson. Italy/France (dubbed). Col. WS. 90 min. With: LICENSED TO KILL (A)

COMEDIES

15 **CARRY ON ADMIRAL** (U). **Dalston Classic.** Th 27 Jan, 3 days. Exchange of identities. David Tomlinson, Peggy Cummins, A E Matthews. 83 min. With: WHITE FEATHER (U)

16 **IN THE DOG HOUSE** (U). **Hendon Gala.** Sun 23 Jan, 7 days. Occupational hazards of a vet. Leslie Phillips, Peggy Cummins, James Booth. 93 min. With: CHARADE (A)

17 **PHANTOM LOVERS** (A). **Chelsea Classic.** Sun 23 Jan, 4 days. 12.45, 2.25, 4.35, 6.45, 9.0. Sun: 4.30, 6.35, 8.50. Director: Antonio Pietrangeli. Ghost fantasy. Marcello Mastroianni, Vittorio Gassman, Sandra Milo, Belinda Lee. Italy (subtitled). Col. 101 min.

18 **THE PINK PANTHER** (A). ✱ **Belmont Essoldo & Finchley Rex.** Sun 23 Jan, 7 days. Director: Blake Edwards. A French inspector for whom the world is a banana skin. Peter Sellers, Capucine, David Niven. Col. 114 min. With: A SHOT IN THE DARK (A)

19 **SHOT IN THE DARK** (A). **Belmont Essoldo & Finchley Rex.** Sun 23 Jan, 7 days. Director: Blake Edwards. Comedy thriller. Peter Sellers, Elke Sommer, Herbert Lom. Col. 101 min. With: THE PINK PANTHER (A)

20 **TWO WAY STRETCH** (U). **Putney Globe.** Sun 23 Jan, 7 days. In and out of jail. Peter Sellers, Bernard Cribbins, Wilfrid Hyde White, Lionel Jeffries. 87 min. 1959. With: THE UMBRELLAS OF CHERBOURG (A)

21 **VICTIM FIVE** (U). **Islington Rex.** M 24 Jan, 3 days. Director: Robert Lynn. Private eye drama. Lex Barker, Ronald Fraser, Walter Rilla. GB/Germany. Col. WS. 88 min. With: MAJOR DUNDEE (A)

DOCUMENTARIES

22 **LORDS OF THE FOREST** (U) **Croydon Classic.** Th 27 Jan, 3 days. 3.25, 7.0. Animal life in the Congo. Commentary by Orson Welles. Belgium. Col. WS. 90 min. With: MACBETH (U)

23 **PRIMITIVE LONDON** (X). **Queensbury Essoldo.** Sun 23 Jan, 7 days. Sensationalist documentary. Col. 76 min. With: A STUDY IN TERROR (X)

24 **SECRETS OF THE NAZI WAR CRIMINALS** (X). **Kilburn Classic.** Sun 23 Jan, 7 days. 1.35, 5.30, 9.30. Sun: 4.30, 9.25. **Becontree Odeon.** M 24 Jan, 6 days. Authentic record of terror and oppression. Sweden (sub-titled). 84 min. With: WHATEVER HAPPENED TO BABY JANE? (X), Kilburn; THE FLESH AND THE FIENDS (X), Becontree

DRAMAS

25 **ALWAYS WHEN NIGHT FALLS** (X). **Chelsea Essoldo.** Sun 23 Jan, 7 days. Director: Hans Dieter Bove. Medical drama. Jan Hendriks, Hannelore Elsner. W Germany (dubbed). 81 min. With: FRUSTRATION (X)

26 **BITTER HARVEST** (X). **Dalston Classic.** Sun 23 Jan, 4 days. 3.30, 7.5. Sun: 6.40. The tragedy of a country girl in London. Janet Munro, John Stride, Alan Badel. Col. 96 min. With: THE WAR LOVER (X)

28 **FIRST TEXAN** (U). **Paddington Essoldo.** Th 27 Jan, 3 days. Life story of the first president of the independent state of Texas. Joel McCrea, Wallace Ford, Carl Benton. Col. WS. 82 min. 1956. With: GUNPOINT (U)

29 **FLAMING STAR** (A). ✱ **Tottenham Palace.** Sun 23 Jan, 7 days. Director: Don Siegel. Study of racial loyalties. Elvis Presley, Barbara Eden, Dolores del Rio. Col. WS. 92 min. With: WILD IN THE COUNTRY (A)

30 **FROM THE TERRACE** (X). † **Chelsea Classic.** Th 27 Jan, 3 days. 12.50, 3.10, 5.50, 8.35 (Sat: 11.30 p m). Ambitious youth sacrifices career for true love. Paul Newman, Joanne Woodward. Col. WS. 144 min

31 **FRUSTRATION** (X). **Chelsea Essoldo.** Sun 23 Jan, 7 days. Directors: Hans Albin, Peter Berneis. Sex drama. Ingrid Thülin, Paul Hubschmidt. W/Germany/France (dubbed). 90 min. With: ALWAYS WHEN NIGHT FALLS (X)

32 **HOW GREEN WAS MY VALLEY** (A). ✱ **Notting Hill Classic.** Sun 23 Jan, 4 days. 12.35, 2.50, 6.10, 8.35. Sun: 4.10, 6.25, 8.45. Director: John Ford. Based on the novel by Richard Llewellyn. Walter Pidgeon, Maureen O'Hara. 118 min. 1941

33 **KINSEY REPORT** (X). **East Ham Granada.** M 24 Jan, 6 days. Sex drama. Leo G Carroll, June Duprez. 81 min. With: WILD HARVEST (X)

34 **MACBETH** (U). **Croydon**

Classic. Th 27 Jan, 3 days. 1.35, 5.5, 8.40. Director: George Schaefer. Maurice Evans, Judith Anderson, Ian Bannen. Col. 108 min. With: LORDS OF THE FOREST (U)

35 **THE NUN'S STORY** (U). ✶ **Victoria Biograph.** M 24 Jan, 3 days. Director: Fred Zinneman. Belgian novice tests her faith nursing in the Congo. Audrey Hepburn, Peter Finch. Col. 149 min. With: WE SHALL SEE (A)

36 **PEYTON PLACE** (A). **Ewell Rembrandt, Purley Regal, Woking Odeon, Balham Ritz, Brentwood Odeon, Hounslow Odeon, Hornchurch Odeon, Enfield Florida, Hayes Essoldo,** Sun 23 Jan, 7 days. **Greenford Granada** & **Erith Odeon.** M 24 Jan, 6 days. **Dartford Granada.** M 24 Jan, 5 days (not W 26 Jan). Sex and dramatics in a small American town. Lana Turner, Diane Varsi, Russ Tamblyn. Col. WS. 155 min

37 **RICHARD III** (U). **Croydon** ✶ **Classic.** Sun 23 Jan, 4 days. 12.55, 4.20, 7.50. Sun: 4.35, 7.50. Director: Laurence Olivier. Laurence Olivier, Claire Bloom, Sir Ralph Richardson, John Gielgud. Col. WS. 158 min. 1955. With: TERMINUS (U)

38 **SPLENDOUR IN THE** ✶ **GRASS** (X). **Tooting Bec Classic.** Sun 23 Jan, 4 days. 1.40, 5.5, 8.25. Sun: 4.30, 8.25. Director: Elia Kazan. Study in sexual frustration. Natalie Wood, Warren Beatty. Col. 124 min. With: RICOCHET (A)

39 **SPRINGFIELD RIFLE** (U). **Brixton Classic.** Th 27 Jan, 3 days. 12.50, 4.0, 7.15. Director: André de Toth. Civil War in US. Gary Cooper, Phyllis Thaxter. Col. 92 min. 1952. With: SEMINOLE (U)

40 **SUMMER PLACE** (A). **Waterloo Station Classic.** Th 27 Jan, 3 days. 3.0, 5.30, 8.0. Sex, adolescence and marriage problems of two families in Maine. Troy Donahue, Richard Egan, Dorothy McGuire, Sandra Dee. Col. 122 min. 1959

41 **UGLY AMERICAN** (U). **Tooting Bec Classic.** Th 27 Jan, 3 days. 1.30, 5.0, 8.25. Misadventures of a tactless Ambassador in Asia. Marlon Brando, Sandra Church. Col. 120 min. With: WHO WAS MADDOX? (U)

42 **WE SHALL SEE** (A). **Victoria Biograph.** M 24 Jan, 3 days. Psychological melodrama. Faith Brook, Maurice Kaufmann. 61 min. With: THE NUN'S STORY (U)

43 **WILD HARVEST** (X). **East Ham Granada.** M 24 Jan, 6 days. Melodrama of life in Californian vineyards. Kathleen Freeman, Dean Fredericks 79 min. With: THE KINSEY REPORT (X)

44 **WHATEVER HAPPENED** ✶ **TO BABY JANE?** (X). **Kilburn Classic.** Sun 23 Jan, 7 days. 3.10, 7.0. Sun: 6.35. Director: Robert Aldrich. Psychological horror conflict. Bette Davis, Joan Crawford. 132 min. With: SECRETS OF THE NAZI WAR CRIMINALS (X)

45 **WILD IN THE COUNTRY** (A). **Tottenham Palace.** Sun 23 Jan, 7 days. "A glum excursion into *Peyton Place* country"—*The Times*. Elvis Presley, Hope Lange, Tuesday Weld. Col. WS. 116 min. With: FLAMING STAR (A)

46 **WINGS OF THE HAWK** (U). **Stepney Essoldo.** Th 27 Jan, 3 days. Mexican mining drama. Van Heflin, Julia Adams. Col. WS. 80 min. 1953. With: BULLET FOR A BADMAN (A)

47 **THE WORLD OF APU** (U). ✶ **Hampstead Everyman.** M 24 ✶ Jan, 7 days. Director: Satyajit ✶ Ray. Award winning drama of Bengali life. Soumitra Chatterjee, Sarmila Tagore. India (sub-titled). WS. 106 min

HORROR & SCIENCE FICTION

49 **FLESH & THE FIENDS** (X). **Becontree Odeon.** M 24 Jan, 6 days. Edinburgh 1820, with grave robbers Burke & Hare. Peter Cushing, Donald Pleasence. 97 min. 1959. With: SECRETS OF THE NAZI WAR CRIMINALS (X)

50 **GODZILLA V THE THING** (X). **Stoke Newington Coliseum.** Sun 23 Jan, 7 days. War between Godzilla and product of a radioactive egg. Akira Takarada, Yuriko Hoshi, Hiroshi Koizumi. Japan (dubbed). Col. WS. 87 min. With: THE TIME TRAVELLERS (A)

51 **THE HEAD** (X). **Woolwich Granada.** M 24 Jan, 6 days. Haunting by a severed head. Horst Frank, Michel Simon. W Germany (dubbed). 93 min. 1959. With: PLAYGIRLS AND THE VAMPIRE (X)

52 **HOUSE OF THE DAMNED** (X). **Harrow Rd Prince of Wales.** M 24 Jan, 6 days. **Stepney Essoldo.** M 24 Jan, 3 days. Erika Peters, Merry Anders. 63 min. With: WITCHCRAFT (X)

53 **HOUSE OF WAX** (X). **Harlesden Coliseum.** M 24 Jan, 6 days. A New York wax museum in 1900 and a psychopathic murderer. Frank Lovejoy, Vincent Price, Phyllis Kirk. Col. 87 min. 1953. With: PHANTOM OF THE RUE MORGUE (X)

54 **INVADER FROMMARS** (A). **Notting Hill Imperial Playhouse.** M 24 Jan, 3 days. Visitor from another world. Helena Carter, Arthur Franz. Col. 81 min. 1953. With: RETURN OF THE CORSICAN BROTHERS (A)

55 **JOURNEY TO THE 7TH PLANET** (U). **Stockwell Classic.** Th 27 Jan, 3 days. 1.15, 4.20, 7.25. Adventure in space. John Agar, Carl Ottisen. Col. 71 min. With: WHITE FEATHER (U)

56 **THE MYSTERIANS** (A). **Kilburn Grange.** M 24 Jan, 6 days. Japanese science fiction. Kenji Sahara, Yumi Shirakawa. Japan. Col. WS. 85 min. 1958. With: BEACHHEAD (A)

57 **PHANTOM OF THE RUE MORGUE** (X). **Harlesden Coliseum.** M 24 Jan, 6 days. From Edgar Allan Poe. Karl Malden, Patricia Medina. Col. 84 min. 1954. With: HOUSE OF WAX (X)

58 **PLAYGIRLS & THE VAMPIRE** (X). **Woolwich Granada.** M 24 Jan, 6 days. 5 American Showgirls in a deserted castle. Walter Brandi, Lyla Rocco. Italy. 85 min. With: THE HEAD (X)

59 **TIME TRAVELLERS** (A). **Stoke Newington Coliseum.** Sun 23 Jan, 7 days. World in 2071 after nuclear war. Preston Foster, Philip Carey, Merry Anders, John Hoyt. Col. 84 min. With: GODZILLA V THE THING (X)

60 **WITCHCRAFT** (X). **Harrow** ✶ **Rd Prince of Wales.** M 24 Jan, 6 days. **Stepney Essoldo.** M 24 Jan, 3 days. Director: Don Sharp. Horror. Jack Hedley, Jill Dixon, Lon Chaney, Marie Ney. 79 min. With: HOUSE OF THE DAMNED (X)

MUSICALS

61 **CALAMITY JANE** (U). **Vic-** ✶ **toria Biograph.** Th 27 Jan, 3 days. The wild old West in song. Doris Day, Howard Keel. Col. 100 min. 1953. With: RETURN TO WARBOW (A)

62 **GYPSY** (A). **Notting Hill** ✶ **Classic.** Th 27 Jan, 3 days. † 12.20, 2.40, 5.25, 8.15. (Sat 11.15 p m). A raucous hymn to showbiz, vaguely about Gypsy Rose Lee. Rosalind Russell, Natalie Wood, Karl Malden. Col. WS. 143 min

63 **IT HAPPENED AT THE WORLD'S FAIR** (U). **Camberwell Grand.** M 24 Jan, 3 days. Presley and a Japanese orphan. Elvis Presley. Col. WS. 104 min. With: GLADIATORS SEVEN (U)

64 **UMBRELLAS OF CHER-** ✶ **BOURG** (A). **Putney Globe.** ✶ Sun 23 Jan, 7 days. Director: Jacques Demy. Cannes Grand Prix 1964. A love story very much in colour, and completely sung. Catherine Deneuve, Anne Vernon, Marc Michel. France/W Germany (sub-titled) Col. 92 min. With: TWO WAY STRETCH (U)

65 **WEST SIDE STORY** (A). ✶ **Brixton Granada.** M 24 Jan, 5 days. **Cheam Granada** & **Crystal Palace Granada.** Sun 23 Jan, 6 days. **Sidcup ABC.** Sun 23 Jan, 7 days. Director: Robert Wise. 10 Academy Awards, music by Bernstein. Natalie Wood, Richard Beymer, Rita Moreno, Russ Tamblyn, George Chakiris. Col. WS. 153 min

66 **MADAM BUTTERFLY** (U). **Finchley Gaumont.** Th 27 Jan only. Filmed opera. Kauru Yachigusa, Michiko Tanaka, Nicola Fila Curidi. Italy/Japan. Col. 114 min. 1955

SHORT FILMS

68 **TERMINUS** (U). **Croydon** ✶ **Classic.** Sun 23 Jan, 4 days. 3.35, 7.5. Sun: 4.0, 7.15. Director: John Schlesinger. 24 hours in the life of Waterloo Station. 30 min. With: RICHARD III (U)

THRILLERS

69 **THE BIRDS** (X). **Waterloo** ✶ **Stn Classic.** Sun 23 Jan, 4 days. 3.10, 5.35, 8.0. Director: Alfred Hitchcock. "A bird looks such an innocent thing. We call them our little friends, don't we?"—Hitchcock. Rod Taylor, Tippi Hendren. Col. 99 min

70 **CHARADE** (A). **Hendon** ✶ **Gala.** Sun 23 Jan, 7 days. Director: Stanley Donen. Sophisticated suspense in Paris. Audrey Hepburn, Cary Grant, James Coburn. Col. 113 min. With: IN THE DOG HOUSE (U)

71 **CURSE OF SIMBA** (A). **Paddington Essoldo.** M 24 Jan, 3 days. The penalties of shooting sacred lions. Bryant Halliday, Dennis Price, Lisa Danieli. 61 min. With: DUEL AT SILVER CREEK (A)

72 **JUNGLE ADVENTURER** (U). **Tooting Astoria.** Sun 23 Jan, 7 days. **Hackney Essoldo, St Pancras Tolmer.** Th 27 Jan, 3 days. Plot to steal Koh-i-Noor diamond. Richard Harrison, Luciana Gilli. Italy. Col. 105 min. With: TOP GUN (A). Hackney & Tooting; YELLOWSTONE KELLY (U), St Pancras Tolmer

73 **LICENSED TO KILL** (A). **Barnet Essoldo.** Sun 23 Jan, 7 days. Bond parody. Tom Adams, Karel Stepanek, Veronica Hurst, Peter Bull. Col. 96 min. With: TRIUMPH OF HERCULES (A)

74 **RICOCHET** (A). **Tooting Bec Classic.** Sun 23 Jan, 4 days. 3.50, 7.10. Sun: 7.0. Blackmail melodrama. Maxine Audley, Richard Leech. 64 min. With: SPLENDOUR IN THE GRASS (X)

75 **S O S PACIFIC** (A). **Praed St Classic.** Sun 23 Jan, 7 days. 12.30, 4.0, 7.25. Sun: 4.5, 7.30. Forced landing on an atom test island. Richard Attenborough, Pier Angeli, John Gregson. 90 min. 1959. With: ALL QUIET ON THE WESTERN FRONT (A)

76 **A STUDY IN TERROR** (X). **Queensbury Essoldo.** Sun 23 Jan, 7 days. The new Sherlock Holmes. John Neville, Donald Houston, John Fraser, Anthony Quayle, Barbara Windsor, Adrienne Corri. Col. WS. 95 min. With: PRIMITIVE LONDON (X)

78 **TREASURE OF KALIFA** (U). **Camberwell Grand.** Th 27 Jan, 3 days. Lost in the Sahara. Rod Cameron, Tab Hunter. 80 min. With: OVERLAND PACIFIC (U)

79 **WHEN THE CLOCK STRIKES** (A). **St Pancras Tolmer.** M 24 Jan, 3 days. Murder melodrama. James Brown, Merry Anders. 72 min. With: NONE BUT THE BRAVE (U)

80 **WHO WAS MADDOX?** (U). **Tooting Bec Classic.** Th 27 Jan, 3 days. Blackmail. Bernard Lee, Suzanne Lloyd, Jack Watling. 62 min. With: THE UGLY AMERICAN (U)

WAR

81 **ALL QUIET ON THE** ✶ **WESTERN FRONT** (A). ✶ **Praed St Classic.** Sun 23 Jan, 7 days. 2.5, 5.40, 9.15. Sun: 5.45, 9.10. Director: Lewis Milestone. From Erich Maria Remarque's novel of WW I. Lew Ayres, Louis Wolheim. 102 min. 1930. With: SOS PACIFIC (A)

82 **BEACHHEAD** (A). **Kilburn Grange.** M 24 Jan, 6 days. Behind Japanese lines in WW II. Tony Curtis, Frank Lovejoy, Mary Murphy. Col. 90 min. With: THE MYSTERIANS (A)

83 **GREAT ESCAPE** (U). **Lewisham Rex.** Sun 23 Jan, 7 days. Director: John Sturges. POW escape. Steve McQueen, James Garner, Richard Attenborough. Col. WS. 156 min

84 **HEROES OF TELEMARK** (U). **Raynes Park Rialto.** Sun 23 Jan, 7 days. **Southfields Plaza.** M 24 Jan, 6 days. Director: Anthony Mann. *The Guns of Navarone* on ice: WW II Norwegian Commandos. Kirk Douglas, Richard Harris, Ulla Jacobsson, Michael Redgrave. Col. WS. 131 min

85 **NONE BUT THE BRAVE** (U). **St Pancras Tolmer.** M 24 Jan, 3 days. Richard Basehart, Stu Erwin, Arthur Shields. Col. WS. 84 min. With: WHEN THE CLOCK STRIKES (A)

86 **OPERATION CROSSBOW** (A). **Golders Green Ionic.** Sun 23 Jan, 7 days. **Harringay Curzon.** Th 27 Jan, 3 days. WW II Intelligence operation against the V2. Sophia Loren, George Peppard. Col. WS. 116 min. With: COMPANY OF COWARDS (A) Golders Green. GUNS OF DIABLO (U) Harringay

87 **WAR LOVER** (X). **Dalston Classic.** Sun 23 Jan, 4 days. 1.40, 5.15, 8.55. Sun: 4.35, 8.35. Drama of combat-obsessed airman. Steve McQueen, Robert Wagner. 105 min. With: BITTER HARVEST (X)

WESTERNS

88 **BELLE STAR** (A). **Stockwell Classic.** Sun 23 Jan, 4 days. 1.40, 5.25, 9.10. Sun: 4.35, 9. The famous female bandit. Gene Tierney, Randolph Scott. Col. 86 min. 1941. With: LANCELOT & GUINEVERE (A)

89 **BELLE STAR'S DAUGH-** **TER** (U). **Notting Hill Imperial Playhouse.** Th 27 Jan, 3 days. Hunt for her mother's murderer. George Montgomery, Ruth Roman. 86 min. 1948. With: LONE GUN (U)

90 **BUFFALO BILL** (U). **Harringay Curzon.** M 24 Jan, 3 days. A biography of Bill Cody. Joel McCrea, Maureen O'Hara. Col. 90 min. 1944. With: FIGHT OR DIE (U)

91 **BULLET FOR A BADMAN** (A). **Stepney Essoldo.** Th 27 Jan, 3 days. Audie Murphy, Darren McGavin, Ruta Lee. Col. 80 min. With: WINGS OF THE HAWK (U)

92 **CALIFORNIA** (U). **Brixton Classic.** Sun 23 Jan, 4 days. 1.5, 4.10, 7.15. Sun: 4.15, 7.20. Renegade Mexicans rebel. Jock Mahoney, Faith Domergue. 75 min. With: CHARGE OF THE BLACK LANCERS (U)

93 **COMPANY OF COWARDS** (A). **Golders Green Ionic.** Sun 23 Jan, 7 days. Comedy western. Glenn Ford, Stella Stevens. 86 min. With: OPERATION CROSSBOW (A)

94 **DUEL AT SILVER CREEK** (A). **Paddington Essoldo.** M 24 Jan, 3 days. Director: Don Siegel. Audie Murphy, Faith Domergue. Col. 72 min. With: CURSE OF SIMBA (A)

95 **AT GUNPOINT** (U). **Paddington Essoldo.** Th 27 Jan, 3 days. Bank robbery in the West. Fred MacMurray, Dorothy Malone. Col. WS. 80 min. 1955. With: FIRST TEXAN (U)

96 **GUNS OF DIABLO** (U). **Harringay Curzon.** Th 27 Jan, 3 days. Charles Bronson, Susan Oliver. 56 min. With: OPERATION CROSSBOW (A)

97 **LONE GUN** (U). **Notting Hill Imperial Playhouse.** Th 27 Jan, 3 days. Director: Ray Nazarro. Cattle rustling roundup. George Montgomery, Dorothy Malone. Col. 74 min. 1954. With: BELLE STAR'S DAUGHTER (U)

98 **OVERLAND PACIFIC** (U). **Camberwell Grand.** Th 27 Jan, 3 days. Railroading in the West. Jock Mahoney, Peggie Castle. Col. 71 min. With: TREASURE OF KALIFA (U)

99 **MAJOR DUNDEE** (A). ✶ **Islington Rex.** M 24 Jan, 3 ✶ days. Director: Sam Peckinpah. US cavalry spectacle. Charlton Heston, Richard Harris. Col. WS. 119 min. With: VICTIM FIVE (U)

100 **RETURN TO WARBOW** (A). **Victoria Biograph.** Th 27 Jan, 3 days. Phil Carey, Catherine McLeod. Col. WS. 66 min. With: CALAMITY JANE (U)

101 **ROUGH COMPANY** (A). **Islington Rex.** Th 27 Jan, 3 days. Glenn Ford, Barbara Stanwyck, Edward G Robinson. Col. WS. 95 min. 1954. With: HMS DEFIANT (A)

102 **SEMINOLE** (U). **Brixton Classic.** Th 27 Jan, 3 days. 2.30, 5.45, 9.0. Indians agin the US government. Rock Hudson, Anthony Quinn. Col. 87 min. 1952. With: THE SPRINGFIELD RIFLE (U)

103 **TOP GUN** (A). **Hackney Essoldo.** Th 27 Jan, 3 days. **Tooting Astoria.** Sun 23 Jan, 7 days. Sterling Hayden. 74 min. With: JUNGLE ADVENTURER (U)

104 **WHITE FEATHER** (U). **Dalston Classic.** Th 27 Jan, 3 days. 1.50, 5.20, 8.50. **Stockwell Classic.** Th 27 Jan, 3 days. 2.30, 5.40, 8.50. Robert Wagner, John Lund, Jeffrey Hunter, Debra Paget. Col. WS. 102 min. With: CARRY ON ADMIRAL (U) Dalston. JOURNEY TO THE 7th PLANET (U) Stockwell

105 **YELLOWSTONE KELLY** (U). **St Pancras Tolmer.** Th 27 Jan, 3 days. Clint Walker, Ed Byrnes, Andra Martin. Col. 91 min. With: JUNGLE ADVENTURER (U)

SUNDAY SPECIALS

Showing Sun 23 Jan only

SEVEN WOMEN FROM HELL (A). Director: Robert Webb. Escape of women from Japanese prison camp. John Kerr, Cesar Romero, Patricia Owens, Margia Dean, Denise Darcel. WS. 87 min. With: **MAN TRAP** (A). Director: Edmond O'Brien. Young man gets involved in a hold-up. Jeffrey Hunter, David Janssen, Stella Stevens. Col. WS. 93 min. Double bill at: **ABC Bayswater** (BAY 4149)

GANG WAR (A). Director: Gene Fowler Jr. From "The Hoods Take Over". Charles Bronson, Kent Taylor, Jennifer Holden. B & W. 72 min. 1958. With: **FIVE MILES TO MIDNIGHT** (A). Double bill at: **Brixton Granada** (BRI 2201)

✶ **KISS OF DEATH** (A). Director: Henry Hathaway. Criminal turns informer. Victor Mature, Brian Donlevy, Coleen Gray. 99 min. 1947. With: **PANIC IN THE YEAR ZERO** (X). Double bill at: **Camberwell Grand** (ROD 4341)

HELL TO ETERNITY (X). Director: Phil Karlson. American captures 2,000 Japs single-handed. Jeffrey Hunter, David Janssen, Patricia Owens. 98 min. With: **NIGHT OF THE EAGLE** (X). Director: Sidney Hayers. Black magic and psychiatry. Janet

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Blair, Peter Wyngarde, Margaret Johnston. 87 min. Double bill at: **Camden Town Plaza** (GUL 2443)

PEEPING TOM (X). Director: Michael Powell. Murder by tripod, camera and mirror. Carl Boehm, Moira Shearer, Anna Massey. Col. 108 min. With: **THE YOUNG HAVE NO MORALS** (X). Director: Jean-Pierre Mocky. Search for a girl in Paris. Jaques Charrier, Charles Aznavour, Belinda Lee. France. 75 min. 1959. Double bill at: **Cheam Granada** (FAI 8818)

THE BLOB (X). Director: Irvin Yeaworth Jr. The killing of a gelatinous substance. Steve McQueen, Aneta Corseaut, Earl Rowe. Col. 83 min. 1958. With: **FIEND WITHOUT A FACE** (X). Director: Arthur Crabtree. Horror unlimited. Marshall Thompson, Kim Parker. B & W. 73 min. 1957. Double bill at: **Crystal Palace Granada** (LIV 2244)

FURY OF HERCULES (X). Director: Gianfranco Parolini. Hercules rides again. Brad Harris, Brigitte Corey. Italy/France (dubbed). Col. WS. 95 min. 1961. With: **REBEL GLADIATORS** (U). Director: Domenico Paolella. Ursus defeats the Roman emperor Commodus. Dan Vadis, Alan Steel. Italy (dubbed). Col. WS. 98 min. 1962. Double bill at: **Dartford Granada** (DA 21221)

WORLD BY NIGHT NO 1 (X). Director: Luigi Vanzi. Night club and variety artists of the world. Italy. Col. WS. 104 min. 1960. With: **SCREAMING SKULL** (X). Director: Alex Nichol. Macabre horror. John Hudson, Peggy Weber, Toni Johnson. B & W. 66 min. 1958. Double bill at: **E. Ham Granada** (GRA 3000)

THE WASP WOMAN (X). Director: Roger Corman. Science fiction beauty treatment. Susan Cabot, Fred Eisley, Michael Marks. B & W. 73 min. 1959. With: **BEAST FROM A HAUNTED CAVE** (X). Director: Monte Hellman. A monster in S. Dakota. Michael Forrest, Sheila Carol, Frank Wolff. B & W. 75 min. 1959. Double bill at: **Eltham Hill Gaumont** (ELT 3767)

CORRIDORS OF BLOOD (X). Director: Robert Day. "Before the discovery of anaesthetics, conditions in London hospitals were deplorable." Boris Karloff, Betta St John, Christopher Lee. 106 min. 1958. With: **I BURY THE LIVING** (X). Director: Albert Band. Richard Boone, Theodore Bikel. 77 min. 1957. Double bill at: **Hammersmith Broadway** (RIV 6120)

FIVE MILES TO MIDNIGHT (A). Director: Anatole Litvak. An unhappy marriage leads to murder and madness. Sophia Loren, Antony Perkins. Italy/France. B & W. 103 min. 1962. With: **THE GREAT ST LOUIS BANK ROBBERY** (U)

GIRL ON THE BOAT (U). Director: Henry Kaplan. English boy loves US girl. Norman Wisdom, Millicent Martin. GB. B & W. 91 min.

* 1962. With: **DANCING MASTERS** (U). Director: Mal St Clair. Laurel and Hardy's dancing academy. Laurel & Hardy. GB. B & W. 64 min. 1943. Double bill at: **Harrow Rd Prince of Wales** (CUN 3303)

* **RIOT IN CELL BLOCK 11** (X). Director: Don Siegel. Prison drama. Neville Brand. US. B & W. 80 min. With: **FRANKENSTEIN'S DAUGHTER** (X). Director: Richard Conha. Inherited horror. Sandra Knight. US. B & W. 86 min. 1958. Double bill at: **Kilburn Grange** (MAI 1664)

SWORD OF MONTE CRISTO (U). Director: Maurice Geraghty. Historical drama. George Montgomery, Paula Corady, David Bond. Col. WS. 79 min. 1951. With: **OVERLAND PACIFIC** (U). Director: Fred Sears. Railroading in the West. Jack Mahoney, Peggie Castle. 71 min. 1954. Double bill at: **Notting Hill Imperial Playhouse** (PAR 4992)

* **WONDERFUL COUNTRY** (U). Director: Robert Parrish. American soldier of fortune. Robert Mitchum, Julie London. Col. 96 min. 1958. With: **13 STEPS TO DEATH** (A). Director: Roy del Ruth. Innocent girl in danger of being executed. Terry Moore, Debra Paget, Bert Freed, Lionel Ames. 80 min. Double bill at: **Paddington Essoldo** (CUN 2661)

MASK OF DUST (U). Director: Terence Fisher. Racing driver attempts comeback. Richard Conte, Mari Aldon, George Coulouris. B & W. 79 min. 1954. With: **FIVE MILES TO MIDNIGHT** (A). Double bill at: **Southfields Plaza** (VAN 5881)

SPIDER (A). Director: Bert Gordon. Giant man-eating spider. Ed Kemmer, June Kenny. 72 min. 1958. With:

* **TALES OF TERROR** (X). Double bill at: **Stepney Essoldo** (STE 4152)

* **TALES OF TERROR** (X). Director: Roger Corman. Horror by Edgar Allan Poe. Vincent Price, Peter Lorre. Col. 88 min. 1962. With: **PANIC IN YEAR ZERO** (X). Director: Ray Milland. After the Bomb. Ray Milland, Frankie Avalon. B & W. 92 min. 1962. Double bill at: **Tottenham Florida** (TOT 1724). **King's X Century** (TER 6321)

THE SNORKEL (A). Director: Guy Green. Murder thriller. Peter Van Eyck, Mandy Miller. 90 min. 1957. With: **APACHE TERRITORY** (U). Director: Ray Nazarro. Fight for survival against desert and Indians. Rory Calhoun, Barbara Bates, John Dehner. Col. WS. 70 min. 1958. Double bill at: **Victoria Biograph** (VIC 1624)

CIRCUS OF HORRORS (X). Director: Sidney Hayers. Mad plastic surgeon runs travelling circus. Anton Diffring, Erika Remberg. Col. 91 min. 1959. With: **I BURY THE LIVING** (X). Double bill at: **Walham Grn ABC** (FUL 6050)

BOY'S NIGHT OUT (X). Director: Michael Gordon. Sex comedy. Kim Novak, James Garner. Col. WS. 112 min. With: **BED WITHOUT BREAKFAST** (X). Director: Johannes Allen. Romance between Danish girl and GI. Lee Patterson. Denmark. 85 min. 1958. Double bill at: **Woolwich Granada** (WOO 2678)

CINEMA CLUBS

Academy Cinema Club, 167 Oxford St, W 1 (GER 8819).

* *No smoking.* **HOW TO BE LOVED.** 6.0, 8.30. Sat & Sun: 3.30, 6.0, 8.30. Director: Wojciech Has. Story of the relationship of an actress and a fugitive from the Gestapo. Barbara Krafftowna, Zbignier Cybulski. Poland. 100 min

Compton Cinema Club, Old Compton St (REG 7521). **TAKE ME WHEN YOUNG**

The Dilly Cine Club, Great Windmill St, W 1 (GER 6266). **SOCIETY OF SHAME.** With: **NUDE SCRAPBOOKS**

Islington Rex, Upper St, N 1 (CAN 3520). Sun 23 Jan only. **GREEK FILM CLUB SHOW**

Starlight Cinema Club, May Fair Hotel, Berkeley Sq (MAY

* 7777). Th 20 Jan, 3 days. **ALL**
* **ABOUT EVE.** Th & Sat: 8.0, 10.30. F: 8.20, 10.45. Director: Joseph Mankiewicz. Drama of stage-struck girls. Bette Davis, Anne Baxter, Gary Merrill, Celeste Holm, Marilyn Monroe. 1950. With: **SAN DIEGO, I LOVE YOU** (F 21 Jan only) 7.0. Director: Reginald Le Borg. Comedy. Teacher invents life-saving raft. Jon Hall, Louise Albritton. 1944. With: **ALL ABOUT EVE. MURDER INCORPORATED**

* Sun 23 Jan, 4 days. 8.0, 10.30. Sun: 8.30. Director: Bretaigne Windust. Murder melodrama. Humphrey Bogart, Zero Mostel, Ted de Corsia, Everett Sloane. 84 min. 1951. **THE YELLOW ROLLS ROYCE.** Th 27 Jan, 3 days. 8.0, 10.30. Director: Anthony Asquith. 3 episodes in the life of a 1930 Rolls-Royce. Rex Harrison, Jeanne Moreau, Ingrid Bergman, Shirley Maclaine, George C Scott, Alain Delon, Omar Sharif

NATIONAL FILM THEATRE

South Bank, SE 1 (WAT 3232) *No smoking. All foreign films sub-titled or with earphone commentary*

* Sat 22 Jan. **EVERYBODY'S CHEERING.** 4.0. Director: Busby Berkeley. Music and baseball. Frank Sinatra, Esther Williams, Gene Kelly, Betty Garrett, Edward Arnold.
* US. Col. 1949. **FOR ME AND MY GAL.** 6.15. Director: Busby Berkeley. Music-drama about vaudeville in the last war. Judy Garland, Gene Kelly, George Murphy, Marta Eggerth, Richard Quine. US.
* 1942. **ABHIJAN.** 8.30. Director: Satyajit Ray. Heroic and romantic adventures of a taxi driver. Soumitra Chatterji, Ruma Guha Thakurta, Waheeda Rehman. India

Sun 23 Jan. **MACAO.** 4.0. Director: Josef von Sternberg. Diamond smuggling in the Mysterious East. Robert Mitchum, Jane Russell, William Bendix, Thomas Gomez, Gloria Grahame. US. 1952.

* **THE SAGA OF ANATHAN.** 6.15. Director: Josef von Sternberg. 15 soldiers and one Japanese girl marooned on a volcanic island in the Pacific from 1944 to 1951. Akemi
* Negishi. Japan. 1953. **ABHIJAN.** 8.30

* M 24 Jan. **SAWDUST AND**
* **TINSEL.** 6.15, 8.30. Director: Ingmar Bergman. Swedish film critics voted this Bergman's best film. Harriet Andersson, Ake Gronberg, Hasse Ekman. Sweden. 1953

* T 25 Jan. **GOLD OF NAPLES.** 6.15. Director: Vittorio De Sica. From collection of short stories by Marcotta. Sophia Loren, Paolo Stoppe. Italy. 74
* min. 1954. **THAT KIND OF WOMAN.** 8.45. Director: Sidney Lumet. Love story between soldier and mistress of rich manufacturer. Sophia Loren, Tab Hunter, George Sanders. 97 min. 1959

* W 26 Jan. **BLACK ORCHID.** 6.15. Director: Martin Ritt. Possessive daughter opposes Dad's marriage to gangster's widow. Sophia Loren, Anthony Quinn. 96 min. 1958. **HOUSEBOAT.** 8.30. Director: Melville Shavelson. Domestic comedy. Cary Grant, Sophia Loren, Harry Guardino, Eduardo Ciannelli. 1958

* Th 27 Jan. **IT STARTED IN NAPLES.** 6.15. Director: Melville Shavelson. Love story between middleaged US lawyer and an Italian dancer. Clark
* Gable, Sophia Loren. **THAT KIND OF WOMAN.** 8.30

* F 28 Jan. **HELLER IN PINK**
* **TIGHTS.** 6.15. Director: George Cukor. Continental star of wandering theatrical troupe. Sophia Loren, Anthony Quinn, Steve Forrest, Eileen Heckart, Margaret O'Brien.
* **TWO WOMEN.** 8.30. Director: Vittorio De Sica. Sophia Loren, Jean-Paul Belmondo, Raf Vallone

* Sat 29 Jan. **EL CID.** 4.0. Director: Anthony Mann. Epic life of the medieval Spanish hero. Sophia Loren, Charlton Hes-
* ton. **LAURA.** 8.30. Director:
* Otto Preminger. The bitter egotist verging on paranoia and the effortless strength of the law. Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price, Judith Anderson. 1944

LATE-NIGHT FILMS

Additional to those listed in the West End section on page 47

F 21 Jan. 11.15. **Classic Baker St, W 1** (WEL 8836). **ACROSS THE BRIDGE** (A)

F 21 Jan. 11.15. **Classic Notting Hill Gate** (PAR 5750). **THIS EARTH IS MINE** (A)

Sat 22 Jan. 11.0. **Jacey Charing X Rd** (GER 4815). **NURSE ON WHEELS** (A). With: WALL OF NOISE (A)

Sat 22 Jan. 11.30. **Jacey Leicester Sq** (GER 2001). **NIGHTMARE IN THE SUN** (A). With: SIROCCO (A)

F 28 Jan. 11.15. **Classic Baker St, W 1** (WEL 8836). **VALUE FOR MONEY** (A)

F 28 Jan. 11.15. **Classic Notting Hill Gate** (PAR 5750). **SOUVENIRS PERDUS** (A)

Sat 29 Jan. 11.0. **Jacey Charing X Rd** (GER 4815). **RAMPAGE** (A). With: THE MAN FROM GALVESTON (A)

Sat 29 Jan. 11.30. **Jacey Leicester Sq** (GER 2001). **THE NAKED TRUTH** (U). With: DRUMS ACROSS THE RIVER (A)

PRE-RELEASE

HE WHO RIDES A TIGER (A). **Fulham Rd ABC** (FRO 2636), **Edgware Rd ABC** (PAD 5901) & **Watford Essoldo** (WA 23568) Sun 23 Jan. 7 days. The temporary reformation of a cat-burglar. Tom Bell, Judi Dench. 103 min. With: GREAT SIOUX MASSACRE (U)

* **THUNDERBALL** (A). **New Victoria,** Vauxhall Br Rd (VIC 2544), **Bromley Odeon** (RAV 4425), **Finsbury Pk Astoria** (ARC 2224), **Hammersmith Odeon** (RIV 4081), **Ilford Odeon** (VAL 2500), **Streatham Odeon** (STR 8610), **Watford Odeon** (WA4 3317) & **Kingston Granada** (KIN 0404). Sun 23 Jan. Showcase presentation continues. Director: Terence Young. Bond No 4. Sean Connery, Claudine Auger, Bernard Lee, Lois Maxwell. Col. WS. 125 min

STOP PRESS

Becontree Odeon (SEV 2302) **DEMON DOCTOR** (X) **VARAN THE UNBELIEVABLE** (X) Sun 23 Jan only

Ealing Walpole (EAL 3396) **South Harrow Odeon** (BYR 2711) **HOUSE ON HAUNTED HILL** (X) **FRANKENSTEIN 1970** (X) Sun 23 Jan, 7 days

Eltham Hill Gaumont (ELT 3767) **TO TRAP A SPY** (A) **THE PASSWORD IS COURAGE** (U) M 24 Jan, 6 days

Erith Odeon (Erith 2020) **CIRCUS OF HORRORS** (X) **WHITE SLAVE SHIP** (A) Sun 23 Jan only

Highams Park Regal (LAR 1888) **DRACULA PRINCE OF DARKNESS** (X) **PLAGUE OF THE ZOMBIES** (X) Sun 23 Jan only

Kensington Odeon (WES 0131). **RAGE TO LIVE** (X). Sun 23 Jan, 7 days

Music

OPERA

Saville Theatre, Shaftesbury Av, WC 2 (TEM 4011).Sat 22 Jan: Patience. M 24, T 25, W 26 Jan: Trial by Jury & H.M.S. Pinafore. Th 27, F 28 Jan: Ruddigore. Conductor: Isidore Godfrey. The D'Oyly Carte Opera Company. 7.30. Matinees Sat 22 Jan & W 26 Jan, 2.30

Sat 22 Jan
Sadler's Wells. Madam Butterfly, Puccini. Conductor: Bernardi. Cast: June, S. Chapman, Gilmore, McAlpine, Fryatt, Easton, Stannard. 7.30

Royal Opera House. Turandot, Puccini (in Italian). Conductor: Mackerras. Cast: Välkki, Collier, Craig, Bonhomme, Dobson, Ronald Lewis, Kelly. 7.30

Sun 23 Jan
Lamda Theatre, Logan Pl, W 8 (FRE 7071). The Medium, Menotti, and Trial by Tea-Party, Luciano Chailly (British premiere). Conductor: Peter Blakeman Welch. The Focus Opera Group. Cast: Carolyn Maia, Joyce Robson, Stephanie Debret, Mary Lynch, David Clyde, David Pinchin, Robin Bell, Rhiannon Davies, Olive Dewhurst, Ruth Maher, Barbara Seal, Terry Jenkins, Peter Lehmann Bedford. 8.0

Mon 24 Jan
Royal Opera House. Turandot, Puccini (in Italian). Conductor: Mackerras. Cast: Välkki, Collier, Craig, Bonhomme, Dobson, Ronald Lewis, Kelly. 7.30

Tues 25 Jan
Sadler's Wells. The Marriage of Figaro, Mozart. Conductor: Mackerras. Cast: J. Chapman, Gale, Pashley, Hunter, Amit, Carolan, Bevan, Herincx, McIntyre, Mangin, Nichols. 7.0

Royal Opera House. A Midsummer Night's Dream, Britten. (Special performance for the Friends of Covent Garden & Youth and Music.) Not available for public booking

Wed 26 Jan
Sadler's Wells. Orpheus in the Underworld, Offenbach. Conductor: Faris. Cast: London, Johnston, Morey, Rex, Belcourt, Miller, Bevan, Shilling. 7.30

Thur 27 Jan
Sadler's Wells. The Thieving Magpie, Rossini. (First performance of a new production). Conductor: Balkwill. Cast: Wilson, Kern, Robson, Pilley, Fryatt, Chorley, Dowling, Garrard, Blackburn. 7.30

Fri 28 Jan
Royal Opera House. Der Fliegende Holländer, Wagner (in German) (first performance of new production). Conductor: Solti. Cast: Jones, Bainbridge,Pribyl,MacDonald, D. Ward, Frick. 7.30

Sadler's Wells. Madam Butterfly, Puccini. Conductor: Bernardi. Cast: June, S. Chapman, Gilmore, McAlpine, Bevan, Easton, Stannard. 7.30

BALLET

Sat 22 Jan
Royal Opera House. La Fille Mal Gardée, Hérold. Conductor: Young. Choreographer: Ashton. The Royal Ballet. Soloists: Park, Usher, Grant, Holden, Edwards. 2.15

Mon 24 Jan
Richmond Theatre, The Green, Richmond, Surrey (RIC 0088). Coppelia, Delibes. Conductor: David Allenberg. Choreographers: Ivanov & Cecchetti. Ballet Rambert. Soloists: Alida Belair, Cecilia Barrett, Kenneth Bannerman, John Chesworth. 7.45

Tues 25 Jan
Richmond Theatre. Repeat of Monday's performance

Wed 26 Jan
Royal Opera House. Giselle, Adam. Conductor: Lanchbery. Choreographers: Coralli & Perrot. The Royal Ballet. Soloists: Beriosova, MacLeary, Sibley, Shaw, Bergsma, Drew, Larsen, Farron. 7.30
Richmond Theatre. Repeat of Monday's performance. Also matinée 2.30

Thurs 27 Jan
Royal Opera House. Giselle, Adam. Conductor: Lanchbery. Choreographers: Coralli & Perrot. The Royal Ballet. Soloists: Fonteyn, Nureyev, Jenner, Ruffell, Needham, Edwards, Larsen, Farron. 7.30

Richmond Theatre. Giselle, Adam. Conductor: David Allenberg. Choreographer: David Ellis. Ballet Rambert. Soloists: Alida Belair, Anna Truscott, Kenneth Bannerman. 7.45

Fri 28 Jan
Richmond Theatre. Repeat of Thursday's performance

CONCERTS

Sat 22 Jan
Royal Festival Hall. Ernest Read Orchestral Concert for Children: Overture, Don Giovanni, Mozart. Symphony No 8 in F, Beethoven. Peter and the Wolf, Prokofiev. Folk Song Suite, Vaughan-Williams. Song for massed singing: The Miller of Dee. Conductor: Anthony Hopkins. London Philharmonic Orchestra. David Dimbleby (narrator). 2.0
Overture, Il Seraglio, Mozart. Piano Concerto No 3 in C minor, Beethoven. Symphony No 9 in D minor, Bruckner. Conductor: Sir John Barbirolli. Hallé Orchestra. Soloist: Daniel Barenboim (piano). 8.0

Sun 23 Jan
Royal Festival Hall. Symphony No 25 in G minor K 183, Mozart. Violin Concerto in E minor, Mendelssohn. Symphony No 9 in E minor (From the New World), Dvorak. Conductor: Christoph von Dohnanyi. London Philharmonic Orchestra. Soloist: Christian Ferras. 7.30

Mon 24 Jan
Royal Festival Hall. *This is Scotland* – photographed, danced and sung. Introduced by David Webster of Oban. Colin Campbell & his Highland Dance Band. Cliff Aldersley, Pipe Major McFarlane, Kenny Ross. 8.0

Tues 25 Jan
Wigmore Hall. Apollo, Ballet, Stravinsky. Grosse Fugue Op 133, Beethoven/Weingartner. Serenade & Aubade from Symphonic Variations, Malcolm Williamson (1st London performance). Conductor: Michael Bush. The Jaques Orchestra. 7.30

Odeon Swiss Cottage (PRI 3424). Symphony No 101 in D (Clock), Haydn. Das Lied von der Erde, Mahler. Conductor: Jascha Horenstein. Royal Philharmonic Orchestra. Soloists: Norma Procter, Ronald Dowd. 8.0

Royal Festival Hall. Overture, Le Corsaire, Berlioz. Piano Concerto No 2 in A, Liszt. Scherzo Capriccioso, Dvorak. Le Sacre du Printemps, Stravinsky. Conductor: Colin Davis. London Symphony Orchestra. Soloist: Clifford Curzon (piano). 8.0

Wed 26 Jan
Royal Festival Hall. Symphony No 91 in E flat, Haydn. Piano Concerto in C, K 503; Clarinet Concerto in A, K 622; Mozart. Overture, Prometheus, Beethoven. Conductor: Harry Blech. London Mozart Players. Soloists: Anton Kuerti (piano). Gervase de Peyer (clarinet). 8.0

Thurs 27 Jan
Royal Festival Hall. Symphony No 103 in E flat (Drum Roll), Haydn. Piano Concerto in A, K 488, Mozart. Symphony No 7 in A, Beethoven. Conductor: Colin Davis. London Symphony Orchestra. Soloist: Clifford Curzon (piano). 8.0
St. Clement Danes, The Strand, WC 2. Suite No 3; Brandenberg Concerto No 5 in D, Bach. Symphony No 41 in C, Mozart. Conductor: Martindale Sidwell. Philomusica of London. Carl Pini (violin), Geoffrey Gilbert (flute), Barbara Hill (harpsichord). 8.0

RECITALS

Sat 22 Jan
Wigmore Hall. Adagio & Allegro in A major, Boccherini. Fantasiestücke, Schumann. Suite No 6, Bach. Sonata No 2 Op 99, Brahms. Jean Decroos (cello). Daniele Dechenne (piano). 3.0
Suite in F major, Handel. Images 2nd series, Debussy. Two Mazurkas; Ballade in F minor Op 52, Chopin. Sonata Op 111, Beethoven. Carol Rosenberger (piano). 7.30

Sun 23 Jan
Royal Festival Hall. First in a series of Beethoven's String Quartets: Quartet in C minor Op 18 No 4; Quartet in E flat Op 127; Quartet in C Op 59 No 3 (Razumovsky). The Hungarian Quartet: Szekeley, Kuttner, Koromzay, Magyar. 3.0
Wigmore Hall. Toccata Op 7, Schumann. Sonata in A minor, Schubert. Rumanian Dances Op 8a, Bartok. Sonata Op 1, Berg. 4 preludes from Op 103, Faure. Fantasy Op 28, Mendelssohn. Anton Kuerti (London Pianoforte Series). 3.0
Conway Hall, Red Lion Sq, Holborn, WC 1 (CHA 8032). Quartet in C, K 465, Mozart. Quartet No 10, Shostakovich. Quartet No 2, Janacek. Alberni String Quartet. 6.30
Ashcroft Theatre, Fairfield Hall, Park La, Croydon (CRO 9291). After Dinner. A one man recital by Cyril Fletcher. 7.30

Mon 24 Jan
Wigmore Hall. Musica Sacra: Goudimel, Sweelinck, Palestrina, Monteverdi, Schutz, Schein. Musica Profana: Utendal, Monteverdi, Kodaly, Gruber, Seiber, Copland. Rhodes University Chamber Choir. 7.30
St George's Church, Hanover Sq, W 1. Fantasia, Telemann. Assagio, Johann Roman. Seven Caprices, Stanley Weiner. Sonata for Solo Violin, Prokofiev. Chaconne, Bach. Stanley Weiner (violin). 8.0
German Institute, 51 Princes Gate, SW 7 (KEN 3648). Works by Reger, Mozart. Benthien Quartet. 8.0
The Art Gallery, Central Library, Stoke Newington, N 16. Lecture-recital. Charles Gregory (guitar and lute). 8.0

Tues 25 Jan
Architectural Association, 34-36 Bedford Sq, WC 1. Prelude, Fugue, Postlude, Georg Böhm. Variations on Unter den Linden Grünen, Sweelinck. Suite in A, 1728, Rameau. Also Gothic and Renaissance pieces. Derek Adlam (harpsichord). 7.30

Wed 26 Jan
Royal Festival Hall. Prelude & Fugue in G minor; Canzona in G; Chaconne in E minor, Buxtehude. Ten Little Preludes from Op 51, Nielsen. Toccata and Fugue in D minor. BWV, 565; Partita: Sei gegrüsset, Jesu gütig, BWV 768, Bach. Finn Viderø (organ). 5.55

One of the designs by Peter Rice for the new production of Rossini's opera The Thieving Magpie *which opens at Sadler's Wells on 27 January. Though this opera was a tremendous hit when first produced at La Scala in Milan in 1817, it is today remembered chiefly for the brilliant overture played as frequently in concert halls as it is in Housewives' Choice. The opera was last heard in its original form in London in 1883 though there have been productions in the provinces of an adaptation by Zandonai, a version invariably performed even in Italy. Rossini's original has, therefore, been forgotten and the appetite of critics and audiences has been sharply whetted by the Wells revival which is being produced by Anthony Besch and conducted by Bryan Balkwill*

Ross Wyld Hall, Hoe St, E 17 (LAR 5544). Piano Sonata, Berg. Aria for piano & harp, Cowlin. Impromptu for harp, Lexdeen. Delden. Evocation for piano Op 19, Sentinella. Sonatina for flute, Eric Hudes. Pour le tombeau d'Orphée, Marius Flothius. Flute & Piano Sonata, Hindemith. Derek Fcster (piano), Hilary Wilson (harp), Louisa Nicholson (flute), Barbara Olsson (piano). 7.30

Wigmore Hall. Works by Sweelinck, John Bull, Couperin, Bach, Scarlatti, Soler, De la Ciaja. Rafael Puyana (harpsichord). 7.30

Thur 27 Jan
Wigmore Hall. Sonata No 6, Handel. Sonata Op 30 No 2, Beethoven. Sonata No 1 in G minor, Bach. Suite No 1, Bloch. Fontaine d'Arethuse, Szymanowski. Campanella, Paganini. Zvi Zeitlin (violin), Paul Hamburger (piano). 7.30

Dalston Library, Dalston La, E 8. Lecture-recital forsoprano & piano. "Music for the Twentieth Century." Keith Burrows & Carol Squire. Admission free. 7.30

St George's, Hanover Sq, W 1. Concerto in G minor for flute, oboe & continuo, Vivaldi. Trio Sonata in G minor, Telemann. Quartet in E minor, Rösenmuller. Trio Sonata in C major, Bach. Trio in F major Op 1 No 1, Loeillet. Quadro Soho: Douglas Whittaker (flute), Janet Craxton (oboe), Bruno Schreker (cello), Nicholas Jackson (harpsichord). 8.0

Fri 28 Jan
Wigmore Hall. Carnaval, Schumann. Variations on "Je vends des Scapulaires" of Herold Op 12, Chopin. Five Songs, Wolf. Poemes pour Mi, Messiaen. Keith Ashworth (piano), Jane Manning (soprano), Susan Bradshaw (piano). 7.30

Royal Festival Hall. Cycle of Beethoven String Quartets—2: Quartet in G Op 18 No 2, Quartet in B flat Op 130, Quartet in E minor Op 59 No 2 (Razumovsky). The Hungarian Quartet: Szekeley, Kuttner, Koromzay, Magyar. 8.0

Books

A selection from the books to be published in the coming week

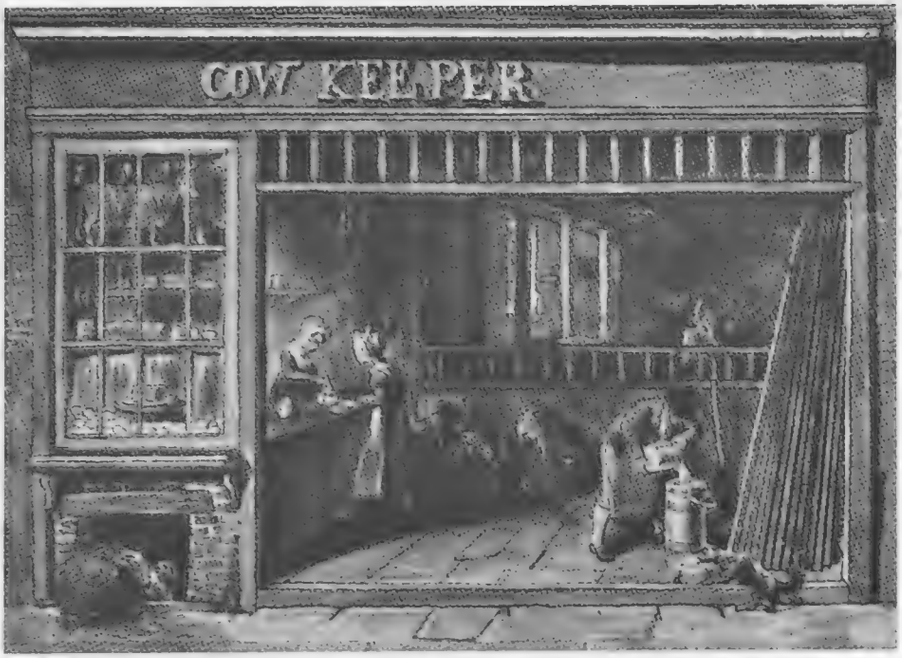
Another landmark on the road to complete literary freedom may be the publication of Hubert Selby Junior's *Last Exit to Brooklyn*. It is a violent slang-and-four-letter-word spangled collection of episodes in the low life of Brooklyn, where the author was born and brought up. In the view of Calder & Boyars, who will publish it on 24 January, "it is definitely not titillating, and anyone who buys it for that reason is in for a shock. It is not pornography, it is a beautiful book, the kind of book you feel strongly about, and it is very, very, moral."

As if to emphasize this, each episode has a Biblical quotation in preface. That for the final, linking chapter is from Job: "They are destroyed from morning to evening: they perish for ever without any regarding it."

When Calder published Henry Miller's *Tropic of Cancer* in 1963 it was a matter of no news being good news. "We waited for the bomb to drop, and nothing happened." 150,000 copies sold. The trial of Mayflower's *Fanny Hill* at Bow Street – in front of a magistrate, not a jury, something all publishers hope will not be repeated – emphasized the importance of price. The attitude of the Establishment to paperbacks was still that

they were something servants and children read. When *Fanny Hill* was reissued, expurgated more than the hardback, 1s 6d was added to her price. When Calder published William Burrough's *The Naked Lunch* in 1964 they took the precaution of upricing it to 42s, and of vetting applications from booksellers, to prevent it going to retailers likely to be raided by the police – 10,000 copies sold.

At one time it was thought that it would never be possible to publish Genet in this country. Anthony Blond had his *trilogy* under contract in 1959, but they did not publish the first novel till February 1964, culminating, in December of last year, with *The Miracle of the Rose.*



Early Victorian milk shop in Golden Lane – from A History of Shopping, by Dorothy Davis (Routledge & Kegan Paul, 40s)

All publishers agree that it was the trial of *Lady Chatterley*, which cost Penguin Books £10,000, but which contributed to selling 3,400,000 copies, which ushered in the new era of relaxed tolerance. But there are those who think that the battle is by no means won. It was held that literary merit could be outweighed by obscenity, and they feel that some of the books published since would not have found it easy to prove surpassing literary merit.

There is the problem of who should be regarded as "experts" in the defence of literary merit. The tradition has been to amass a body of literary opinion in favour of publication: when Weidenfeld and Nicolson published *Lolita* in 1959 the back flap and an appendix was full of the names of literary supporters, and a letter written to *The Times* by 21 of them. Anthony Blond sent a list of potential defendants of Genet to the Director of Public Prosecutions before publication. But it is still possible that, in a future trial, literary figures, and the critics who link them with the public, will not be so prominently accepted.

The purists are longing for an easier target than Lady Chatterley. And, even with Mr Jenkins in the Home Office, there may well be another trial in 1966.

Last Exit to Brooklyn goes into the fray supported by such names as Anthony Burgess, Edward Lucie-Smith, Eric Mottram, with no restrictions to booksellers, a first novel and priced at 30s. The publishers are confident: "We hope that as a nation we are not stupid enough to prosecute a book like this, but this is a book that we feel, if it does end up in court, will surely win."

Carole D'Albiac

NOVELS

The Comedians by Graham Greene. His 10th novel, written and set in Haiti. The committed and the uncommitted, comedians in the play of life. The author first visited Haiti 12 years ago in the happy tourist era. His third visit was in 1963, when it was the Haiti of the Tontons Macoute. His remarks in the press prevented his fourth attempt to visit the country, in January 1965, so he went instead to the Dominican border, which is the scene of the last chapter. Published by Bodley Head on 27 Jan, 25s

Equinox by Eva Figes. A first novel: a year of crisis in a woman's life, the collapse of her marriage, the failure of an affair, a reassessment. Eva Figes was born in Berlin, came to England before the second world war, and now edits children's books. Published by Secker & Warburg on 24 Jan, 21s

Langrishe Go Down by Aidan Higgins. First full-length novel, a poetic extension of his short story called Killachter Meadow, about Imogen Langrishe, the youngest of four spinster sisters, and her one love affair. Published by Calder & Boyars on 24 Jan, 30s

A Man of the People by Chinua Achebe. Corruption, chaos, love, "parlour-wives", a semi-literate minister of culture, a general election and the cult of personality in an unnamed, newly independent African state. Chinua Achebe was born in Nigeria and in 1961 was made director of External Broadcasting there. This is his fourth novel, to be published by Heinemann on 24 Jan, 18s

Exitus by Radomir Konstantinovic. A subjective vision of the state of mind of a traitor. Judas Iscariot in a tavern during the Crucifixion narrates the events leading up to it in a mad, visionary, compulsive style, translated by E D Goy. The book was published in Belgrade in 1960, and will be published here by Calder & Boyars on 24 Jan, 32s 6d

The Love Song of Mara Lumera by Alberto Denti di Pirajno. Sicily, drug and tobacco smuggling, the Church, a beautiful and ruthless widow who rules the Mafia. The author's family have their roots in 700 years of Sicilian history. Published by Andre Deutsch on 27 Jan, 25s

Cool Change Moving North by Royston Morley. About a group of Sydneysiders (not Australians as a whole), who defend an aborigine's right to a fair trial against a complacent and aggressive majority. Published by Heinemann on 24 Jan, 25s

The Emperor of Ice-Cream by Brian Moore. Gavin Burke, 17 years old in 1939, leaves school to join the Belfast ARP and to find manhood. There are humorous experiences before the war and adult life begin in earnest. Published by Andre Deutsch on 27 Jan, 21s

The Puritan by Colin Watson. Ex-newspaperman Watson writes a novel of small-town life and how publicity over an old scandal affects a mother and her six-year-old son. Published by Eyre & Spottiswoode on 27 Jan, 21s

ESSAYS & SHORT STORIES

Snapshots & Towards a New Novel by Alain Robbe-Grillet. Stories, written as stylistic exercises and the theory of the *nouveau roman* in essays written between 1955 and 1965. Studies of writers from Raymond Roussel to Samuel Beckett. What a novel does: "I don't transcribe, I construct" – and a definition of reality which must be continually re-evalued – "all we can do is to try and go further". Translated by Barbara Wright and published by Calder & Boyars on 24 Jan, 30s

Beam of Malice by Alex Hamilton. He calls them "15 short, dark stories" – a second collection of exercises in the macabre from the Smithfield offal trader. Published by Hutchinson on 24 Jan, 25s

PLAYS

The Variorum Edition of the Plays of W B Yeats, edited by Russell K Alspach, follows the edition of the poems which was published in 1957 – all the work Yeats did on his plays between 1885 and 1939. Published by Macmillan on 24 Jan, £12 12s

ARCHITECTURE

The Penguin Dictionary of Architecture by John Fleming, Hugh Honour, and Nikolaus Pevsner. Published by Penguin Books on 27 Jan, 8s 6d

HISTORY & CURRENT AFFAIRS

The Fatal Impact by Alan Moorehead. The story of the discovery and destruction of the blissful age of Tahiti (a population of 40,000 in 1769, of only 9,000 in the 1830's), the discovery of Australia and the death of the Aborigine and the invasion of the South Pacific. Book Society Choice, to be published by Hamish Hamilton on 24 Jan, 30s

Human Robots in Myth and Science by John Cohen. An examination of man's attitude to "man-made men" from the robots of Biblical, Egyptian and Greek antiquity, the medievalists, to the time in the 17th and 18th centuries when the "modern robot" started to emerge. A guess also at the future. Published by Allen & Unwin on 27 Jan, 35s

A Galaxy of Fathers by Frank Swinnerton. The lives of five 18th-century fathers, their influence on their literary children – "no father of the present century dominates a daughter as those fathers did." They are Richard Edgeworth, father of Maria; Charles Burney, father of Fanny; George Mitford, father of Mary. Two other fathers are also studied – George Crabbe, father of a son of the same name and Thomas Seward, father of Anna. Published by Hutchinson on 24 Jan, 40s

Austerlitz by Claude Mancheron. A minute-by-minute account of the battle of 1805 – Napoleon's greatest risk, the miracle of mist (for Wellington, at Waterloo, it was rain), his failure to exploit it. Published by Allen & Unwin on 27 Jan, 42s

A History of Shopping by Dorothy Davis. Town markets, fairs, tradesmen, winemaking, clothes in the Middle Ages, buying food and clothes in London in the 17th century, long quotations from contemporary sources, the changing attitudes to food from growing it yourself to the end of RPM. Detailed extracts include a budget for the year's shopping, in 1512, from a Northumberland Household Book, Lord William Howard's expenditure for the year 1612. Published by Routledge & Kegan Paul on 27 Jan, 40s

Shakespeare's Blackfriars Playhouse by Irwin Smith. The evolution of the hall of Black Friars Priory into the playhouse for which Shakespeare's last plays were written. Published by Peter Owen on 27 Jan, 90s

Must the Bomb Spread? by Leonard Beaton. An examination of the technical requirements for the Bomb; what countries like Germany, Japan, India, Israel want, the possible proliferation rate between now and 1995, and an anti-proliferation strategy. A Pelican Original, published by Penguin Books on 27 Jan, 4s

SPORT

Improve Your Soccer by Jimmy Hill. The beginning of World Cup Year sees enthusiastic instructions on instep kicking, side-foot volleying, heading, tackling, marking, training and teamwork. Published by Penguin Books on 27 Jan, 6s

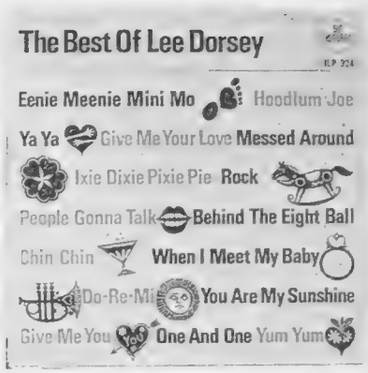
Boom at the Kop by Ian St John. His progress from an engineering apprentice in Motherwell, to the king of Merseyside football. Rivalries, the way he tackles the game, the worries behind success, inside stories of Liverpool's League Championship. Published by Pelham Books on 27 Jan, 18s

DISCS: ZOOT MONEY CHOOSES HIS FAVOURITE LPs

[t all started – with playing the French horn at school! This ed Zoot to many bands and groups, singing and playing the guitar. After two years of training as an optician he broke off o form the Big Roll Band. Turning professional he worked or some time in Bournemouth, and also played with the Sands Combo for that zany jazz background, and he would also sit in vith visiting London bands. He then appeared many times in London at R & B and jazz clubs, and in late 1963 enticed the other members of his Big Band to the Big City and started the all rolling. He has never looked back. His date sheet is at resent jam-packed with one-night stands all over the country. Loot's current hit L.P. is *It should've been me*

Ray Charles and Betty Carter. (EMI 1520) ● Ev'ry time we say goodbye ● You and I ● Goodbye ● People will say we're in love ● Cocktails for two ● Side by side ● Baby it's cold outside ● Together ● For all we know ● Takes two to tango ● Alone together ● Just you, just me

One of the greatest combinations to emerge from a recording session is recorded on this album by Ray & Betty. Listen for the great tenor solos which occur throughout this record



The Best of Lee Dorsey. Lee Dorsey. (Sue ILP 924) ● Eenie meenie mini mo ● Hoodlum Joe ● Give me your love ● Ya ya ● Messed around ● Ixie dixie pixie pie ● Rock ● People gonna talk ● Behind the eight ball ● When I meet my baby ● Do-re-mi ● You are my sunshine ● Give me you ● Chin chin ● One and one ● Yum yum

This is how I hear Lee Dorsey The piano style of it I like very much, and I shall certainly go to see him when he comes here

Sweet and Sour Tears. Ray Charles. (EMI CLP 1728) ● Cry ● Guess I'll hang my tears out to dry ● A tear fell ● No one to cry ● You've got me crying again ● After my laughter came tears ● Teardrops from my eyes ● Don't cry baby ● Cry me a river ● Baby, don't you cry ● Willow, weep for me ● I cried for you

Ray Charles has used the ideas of a lot of other singers. This LP is pure Ray Charles

Rhythm and Blues at the Flamingo. Georgie Fame. (EMI 1599) ● Night train ● Let the good times roll ● Do the dog ● Eso beso ● Work song ● Parchman Farm ● You can't sit down ● Humpty Dumpty ● Shop around ● Baby, please don't go

I like this because it's very rare that Georgie does all these numbers at one performance. I liked it two years ago and I do now. I like Georgie, period

We Sing The Blues. Various Artistes. (EMI LBY 3051) ● I like it like that ● It's raining ● The power of love ● Let's live ● A certain girl ● Fortune teller ● It will stand ● Lipstick traces ● Green door ● Over you ● Ooh pooh pah doo ● Mother-in-law

There again I just like the Sue sound. My original conception of rhythm and blues was the Sue sound

Organ Grinder Swing. Jimmy Smith. (EMI VLP 9108) ● The organ grinder's swing ● Oh, no, babe ● Blues for J ● Greensleeves ● I'll close my eyes ● Satin Doll

He gets into a good groove. It swings a lot better than some of the Blue Note LP's he did before, with a trio. Follow the mood of the great Jimmy Smith. He'll leave you swinging

Lady And The Tramp. Peggy Lee. (Decca AH 70) ● Bella notte ● Peace on earth ● Jim dear ● Lady ● Old Trusty ● Singin' ('cause he wants to sing) ● What is a baby? ● La La Lu ● The Siamese Cat Song ● He's a tramp ● Home Sweet Home ● That fellow's a friend of mine ● Bella notte and finale

I saw the film twice and cried at the end both times!

Third Stream Music. The Modern Jazz Quartet & Guests. (London LTZ-K 15207) ● Da capo ● Finé ● Exposure ● Sketch ● Conversation

This is an unusual approach to music, not jazz, not classical, but an integration, a merging of both. To me it's a fresh idea. Da Capo and Finé two of their most fascinating pieces were recorded without re-takes

Restaurants

Chinese New Year is on 22 January – and Chinese restaurants all over London will be preparing dishes like those in the picture above, taken from a new book, Chinese Cooking for Pleasure, by Helen Burke, published by Paul Hamlyn, 15s. The dishes: Butterfly prawns and prawn crackers, barbecued spare ribs, pork pellets and waterlily platter

According to old Chinese calendars, 22 January is New Year's Day, and 1966 is the Year of the Horse. Alas, such colourful survivals from China's past are no longer used, except by scholars and people in the primitive parts of Outer Mongolia and, until recently, Tibet. But one ancient Chinese art that does survive, and flourishes all over the West, is that of cooking and serving food. Three major schools of cookery are practised in the West, generally known as Cantonese, Pekingese and Anglo- (or American) Chinese. There is nothing particularly wrong with the last-mentioned except that it is not truly Chinese. Such dishes as chop suey are Western inventions, and any restaurant with a preponderance of chop suey dishes should be regarded with suspicion. Exponents and devotees of the Peking school malign the Cantonese, the Canton supporters sneer at those in favour of Peking. Both the native cuisines are very palatable and one is no better than the other, though Peking dishes sound more imaginative.

If possible order your meal in advance, and at least take the proprietor's, or his waiter's, advice when you arrive. If you do you will have a much more interesting evening and give the cook an opportunity to show his skills at cooking something other than sweet and sour pork. Don't attempt to choose a meal for yourself unless you know your way about the menu. Ignore Indian and English dishes. They may not be bad eating, but you have gone to a Chinese restaurant to eat Chinese food. Eat Indian and English food in Indian or English restaurants. Avoid over-ordering; you can always have an extra half-dish or two if still hungry. A good Chinese waiter will warn you if the order is too big. Select different dishes for each member of the party present, and share these—it will make the meal much more varied.

Tea is a better accompaniment than wine with Chinese food. Take beer or lager if you must have alcohol, or chilled white wine (Yugoslav Riesling or an Austrian Schluck, for example) if beer is not to your taste. If you are offered Chinese wines, be very careful. These harmless looking wines are powerful and generally taste unpleasant. Saki is a Japanese drink and should be drunk tepid, in very small quantities.

Finally, learn to use chopsticks. For as well as impressing girl friends they do help you to enjoy your Chinese food.

As a variation of the Top Ten restaurants column started recently, I am this week listing those Chinese restaurants that I think are the most interesting and authentic. One of these, the Chinese Lantern, keeps to the old traditions by closing on New Year's Day. *Chinese* New Year's Day, of course!

Neil Rhind

Selective restaurant guide especially compiled by Neil Rhind, Editorial Manager of the Good Food Club. The Club's Good Food Guide (published by Consumers' Association and Cassell) has 1,600 entries covering the whole country. Each week London Life *will list, by types of cuisine, 10 of London's most reliable and authentic restaurants. This week, as explained in the preceding column, they are Chinese.*

C.S.—Closed Sundays. The name of the proprietor, where given, follows immediately after the telephone number. Lunch, where not specifically mentioned, is approximately between 12 and 3 p m

TOP TEN

Chinese

CHEUNG CHOW, 186a Broadhurst Gdns, NW 6 **(MAI 7548).** Meals served from 12 midday to 11.30. This is a small, clean Chinese restaurant almost on top of West Hampstead tube station. There is a range of set meals, starting with a 5s lunch, which should suit every pocket. For only 7s 6d you can sate yourself on sweet and sour pork, beef chop suey, pancake roll and fried rice, and have a pot of tolerable tea or coffee thrown in. The service is quick and polite; the food kept hot on individual hot plates. Licensed

CHINESE LANTERN, 4 Thackeray St, W 8 **(WES 4981 & GIB 3431** in the morning). Dinner only 6 30-midnight. Closed Chinese New Year (22 January). This tiny eating house recreates a Festival Dinner in a Chinese home. There is no choice of dishes and the meal which will be brought to you by the Chinese waitress will go as follows: a soup cooked on your table in little charcoal burners, a series of small dishes of pork, scampi and chicken with the usual bean sprouts, rice and noodles, then a meat savoury in paper, and afterwards lychees. All the time there is as much green tea as you want. This will cost about 26s including tea, and, of course, you must book. Don't go too often as the menu doesn't change very frequently. Take your own wine, if you must

CHINESE OVERSEAS RESTAURANT, 411 High St, E 15 **(MAR 1987).** Meals from midday-11. A decent, clean little restaurant, not wildly exciting but very useful for actors and audiences going to the Theatre Royal in Stratford. The soups, sweet and sour pork (5s 6d), *charshiu* pork (10s 6d), pork or chicken noodles (4s 6d), fried mixed vegetables with beef (5s), are all good value. Licensed. China tea 1s

FU TONG, 29 Kensington High St, W 8 **(WES 8448).** From midday-11.30. The Fu Tong has been described as a sort of Chinese Caprice - cum - Mirabelle. It isn't *that* expensive, but nevertheless it is by no means cheap even by London's Chinese standards. To do really well ask the staff to advise you, then, if you don't mind spending a bit, you should enjoy yourself. Main dishes about 7s to 17s 6d, no half-portions. Licensed: some Chinese wines by the glass (4s) which should *not* be treated as a joke; they are dynamite

GOOD FRIENDS AND NEW FRIENDS, 139 & 185 Salmon La, Limehouse, E 14 **(EAS 5541 & 3366).** Meals served from 12 noon to about 11 p m. If you want Chinese food at its best and its most authentic you must be prepared to make the journey to Limehouse. It will be well worth the trouble. Give them notice and try such specialities as the whole steamed mullet, whole stuffed duck, Chinese cheese and sausage, and the extraordinary melon soup. Even the more mundane dishes are a gastronomic revelation. A meal of extreme variety and satisfying proportions will cost about 15s to £1 per head. No drinks; off-licence opposite Good Friends

KUO YUAN, 259 High Rd, NW 10 **(WIL 2297).** Dinner 6-11. Most people seem to know now that Mr Kuo was once chef to a Chinese Communist representative here, and, happily for us, defected to the West. His cooking is more Peking than the usual Cantonese, and an enormously varied meal, which will include several unusual specialities, should cost no more than about 25s per head. Mr Kuo is moving his restaurant to the Fulham Road soon. Willesden's loss will be Chelsea's gain

OLD FRIENDS, 70 West India Dock Rd, E 14 **(EAS 4235).** Meals from 11.30 a m-11.30 p m. This was the first of the "Friends" restaurants, and Mr Cheung who owns it is a cousin of the Mr Cheung who owns the other two, if you see what I mean. This is listed because the food here is more often than not in the same class as those above. If, when you arrive, you find a hole in the road, or a block of council flats, read the entry for the Young Friends. The Old Friends is threatened with demolition.

RICHMOND RENDEZVOUS, 1 Paradise Rd, Richmond **(RIC 5114).** Lunch 12-3, dinner 6-11 30. The management at the Rendezvous claim their restaurant to be the only truly authentic Peking-style eating place in London. So go here not for the more ordinary dishes which appear on every Chinese menu in London, but for the regional specialities: hot-sour soup (2s 6d), shrimps Peking-style with crispy rice and tomato sauce (10s 6d), crabmeat with asparagus (10s 6d), and abalone with bamboo-shoots and Chinese mushrooms (8s). Food kept warm on hotplates. Licensed: wine by the glass 2s 6d. Three sorts of tea, 1s

TUNG HSING, 22 North End Rd, NW 11 **(SPE 5990).** Lunch 12-2.30 (Sat 12-3), dinner 6-11. This restaurant (opposite Golders Green tube station) serves food of a better quality and a greater authenticity than many of its type. The accent is on Pekingese cooking, though the menu is quite varied: pork spare ribs, sliced fish with beanshoots, Hung-Shao pork, Yangchow meat balls, all at predictable prices; Mongolian hot-pot and the Szechuan chicken must be ordered in advance. There is a 4s lunch. Licensed

YOUNG FRIENDS, 11 Pennyfields, Poplar, E 14 **(EAS 4276.)** Meals from noon-midnight. This is the successor to Old Friends (*q.v.*) which is soon to be pulled down. Like the other "Friends" restaurants, it is one of the few truly authentic Chinese restaurants in the Western Hemisphere. A meal will cost you about 15s to 20s a head, and should be absolutely splendid

AROUND TOWN

English

GEORGE AND VULTURE, 3 Castle Ct, Cornhill, EC 3 **(HOP 8000 Ext 351).** John Gardner (London) Ltd. Lunch only 12-3. Closed Sat and Sun. So many pubs in the City serve such beastly food that it makes a change to recommend one that doesn't. The speciality here, on Thursdays during the oyster season (now, in fact), is Pickwick Pudding, made with steak, kidney, oysters and a special seasoning. This is 10s 6d; other popular dishes are cheaper—steak (9s), chump chops (7s), mixed grill (7s 6d) and gammon rashers (8s 6d). Cheeses (the Stilton is good) and steamed puddings for afters. Carafe (9s 6d), quarter-bottles and wines by the glass from 2s 6d; draught beers. The George gets very busy by 12.45, and bookings are taken only before 12.30 p m

GOLDSMITH'S ARMS, 130 East Acton Lane, W 3 **(SHE 1762).** Dinner 6.30-10. This large Victorian pub is a very useful place in the wilderness of Acton. The cuisine is British and the cold table (which is the only sort of food available on Saturdays & Sundays) very good indeed. Crab mayonnaise (9s 6d), salmon (12s 6d), beef, chicken & pork (9s 6d); there is a roast on a trolley from which you can have a second helping if you wish (12s 6d). Dinner is mostly predictable grills. Licensed; most wines under 20s

HUNGRY HORSE, 196 Fulham Rd, SW 10 **(FLA 7757).** Bill Staughton. Dinner only, 6.30-midnight. Another example of the back-to-Mrs-Beeton school—basically British from starters to finish; gulls' eggs or leeks to begin with; brains in black butter, roast beef and Yorkshire, or salmon fishcakes as a main dish; baked treacle tart or Dorothy's Glorious Pudding to end. All very filling and about 25s each without drinks. Licensed

LYON'S CARVERIES: CUMBERLAND HOTEL, Marble Arch, W 1 **(AMB 1234).** C.S. **REGENT PALACE HOTEL,** Piccadilly, W 1 **(REG 7000).** C.S. **STRAND CORNER HOUSE,** Charing X, WC 2 **(WHI 7373).** Here is the opportunity not only to eat as much as you can for 18s or so, but also a chance to have a go at carving the joints yourself. There is a short list of starters: soup, grapefruit, melon and such, brought by the waitress. After this you have free run of half-a-dozen hot and cold joints from which you can hack as much as you like, as often as you like. The vegetables are not up to the standard of the meats. Sound wine in bottle and carafe. Check times of lunch and dinner before setting out—the three places are by no means similar in this respect

Ceylonese

SRI LANKA, 19 Childs St, SW 5 **(FRE 4116).** J C Silva. Meals 12-3; 6-midnight; Sat & Sun noon to midnight. Ceylonese food outside Ceylon is rare, and Sri Lanka is possibly Europe's only example of a Ceylonese restaurant. The dishes are Indian-sounding in name, but have a slightly milder taste. It is worth asking the waiter to suggest a meal rather than flounder helplessly with the wrong sort of mixtures. You might like to start with the risam (clear pepper soup 1s 6d), then *harak mas* (a beef curry 5s 6d), *badapu isso* (fried prawns 7s) or *pittu fish* (7s), with this you can have hot fried onion sambal or the milder *pol sambala*, both 1s 6d. *Kiri saha pani* (curd with honey) for pudding. All wines under 22s 6d; by the glass 3s. Joss-sticks and candlelight

Danish

WIVEX (DANISH) RESTAURANT, 87 Wigmore St, W 1 **(WEL 1969).** Dinner 5.30 p m-1 a m. Scandinavian food,

in this country, usually means a collection of open sandwiches masquerading under the title "smørrebrød", the rest of the menu looking as dull as any other "Continental" restaurant. The Wivex isn't like that. As well as having a proper smørrebrød it also lists 11 authentic Danish specialities, of which the *skilppadde* (turtle meat and veal in sherry with eggs and asparagus for 7s 6d) is a good example. And quite rightly they have *aquavit*, Swedish punch and six Danish liqueurs on the wine list. Wise to book for dinner

French

LE CARROSSE, 19 Elystan St, SW 3 **(KNI 5248).** Geoffrey Sharp. Dinners only 7-11.30. C.S. This is an attractive, pleasant place that sensibly limits its menu, and does what it does do very well and with some individuality. Basically French but sufficiently cosmopolitan to offer lemon soup (4s), *poulet Albufera* with wild rice (14s 6d) and lamb cutlets Shrewsbury with a piquant sauce (12s 6d). Try the *crème brûlée* (6s) or brandy snaps Chantilly afterwards. Wines by the carafe for about 14s; by the glass 3s 6d

CHANTERELLE, 119 Old Brompton Rd, SW 7 **(KEN 0292).** Walter Baxter. Dinner 6.45-11.15. Closed Sunday for lunch. The food here is good, the decor by Terence Conran unusual—the combination has made this a successful and popular restaurant. Devilled prawns (5s 6d), vichyssoise (4s 6d), huntsman's beef (spiced with mushrooms and burgundy 12s 6d), roast piglet with spiced cherries (15s 6d) should make a change from the eternal steak and chop. Tropical fruit salad (3s 6d) or the lemon sorbet (3s) for sweet. Licensed: wines in carafes 14s 6d, by the glass 4s 9d

LA CONCORDE, 145 Trafalgar Rd, SE 10 **(GRE 7363).** Mme Michele. Dinner 7-11. A tiny (5 tables only) bistro in a very depressing road. It is a godsend to Greenwich. The cooking is all done by the enthusiastic French proprietress. Home-made onion soup, pork chop Maréchale (9s 6d) and her chocolate mousse are all very good. There is some goat cheese. Unlicensed as yet

LE MATELOT, 49 Elizabeth St, Eaton Square, SW 1 **(SLO 1038).** Hilary James. Dinner 6.30-11.30. C.S. lunch. A small informal restaurant with a Provençal bias to the menu: *ratatouille* (3s 6d), *brochette de scampi Provençale*, with vegetables (15s), *ris de veau Matelot* (15s) and planked steak (17s 6d). Short wine list from 13s; by the glass 3s 6d

PETIT MONTMARTRE, 15 Marylebone La, W 1 **(WEL 5002).** René Bassett. Dinner 6.30-11.15. The Petit Montmartre tries a bit too hard to create a genuine French atmosphere, and unnecessarily, because the food is good and an advertisement in itself. The *pâté de foie maison* (7s 6d), *artichauts St Malo* (8s 6d), *cassoulet Toulousaine* (12s 6d), *noisettes d'agneau Susanne* (14s 6d) and *filets de sole Bréval* (in wine, mushrooms, tomatoes and shallots, 15s 6d) are just a few things on a distinctive menu. Licensed: carafes about 16s; wine by the glass from 4s. Guitarist

German

MAURER'S RESTAURANT, 9 Greek St, W 1 **(GER 4659).** Frau Maurer. Dinner 6-11. C.S. Some people think this little German restaurant is a bit too shabby, but no one could deny that it is unique, even for Soho. It is simple, the menu is short, and the cooking is done by the owner in the back kitchen. Huge mixed *hors-d'oeuvre* (2s 6d), soups (1s 6d), beef goulash (8s), home-made sausage (8s); even the pies and flans are home-made. You will get a dish of fried potatoes and another of red cabbage whether you want them or not. No licence yet; bring your own wine, 1s a drinker corkage

SCHMIDT'S, 33 Charlotte St, W 1 **(MUS 8932).** Mr F Schmidt. Meals served 12-10.30. We all know Schmidt's—that old-fashioned German restaurant on a variety of floors in a variety of long rooms where the food is plain, cheap and wholesome, and the waiting sometimes leaves much to be desired. Whatever the faults, it deserves a place here for the long, authentic and more than reasonably priced menu and wine list. In between frankfurters and sauerkraut (3s 9d) and Holstein Schnitzel (8s) there is a varied choice of German bourgeois dishes. German and English beers on draught; long wine list from about 13s, by the glass from 2s 3d

Greek

TAVERNA MYKONOS, 3 Heath St, NW 3 **(HAM 4300).** Lunch (Sat only) 12-3 p m; dinner 6-2. The current wave of interest in things Hellenic has encouraged the opening of a number of new Greek restaurants in London. This *taverna* in the basement of a coffee bar is already one of the most popular. The national specialities should be chosen: *avgolemono* (4s 6d), *houmos*, *souvlakia* (12s 6d) for 3 skewers of beef on rice with onions and tomatoes, *dolmades* (stuffed vine leaves), and *afelia*. They give you Turkish delight with your Turkish coffee! Bouzoukee melodies are played by the Mykonos strings. Not licensed

UNITY RESTAURANT, 91 King's Rd, SW 3 **(FLA 1379).** Mr. Alexicon. Dinner 6-10.45. C.S. The Unity Restaurant has been serving Greek food to the inhabitants of Chelsea for more than 15 years, and has managed to survive the competition from all the new bistros and eating boutiques. *Dolmadakia* (3s 6d), *kebab* (9s 6d), *moussaka* (9s 6d) are most reliable and excellent value. Licensed: *retzina* 15s; Cyprus wines from 12s 6d; by the glass 3s. The service is good

Hungarian

LE MIGNON, 2 Queensway, W 2 **(BAY 0093).** Mrs M Pincus. Dinner 6-midnight. C.M. The authentic Hungarian touches here include a Gipsy orchestra to entertain you in the evenings. Home-made brawn with onions and paprika (3s), goulash with rice or noodles (9s 6d), chicken Hongroise (9s 6d), fantanyeros (29s for 2) served in big helpings. Fifty wines including some estate-bottled Hungarian items; by the glass 3s and 3s 3d

Indian

SHAH RESTAURANT, 124 Drummond St, NW 1 **(EUS 1480).** Mr Shah. Meals served from noon to 11 p m. Shah's has been most people's favourite Indian restaurant, at some time or the other, for what seems like donkey's years. It is still not very prepossessing, still cheap, and still a favourite with Indian students who want a nostalgic whiff of home cooking. There is the usual range of curries between 2s 6d and 8s 6d of which the prawn curry (6s), Persian *pulaos* (7s 6d & 8s 6d) or the mutton *vindaloo* (a killer, 4s 6d) are good eating. They will fetch wine, if you want

STAR OF INDIA, 154 Old Brompton Rd, SW 5 **(FRE 2901).** W Sugar. Dinner 6-12 (Sunday 7-11.30). Another small, crowded and spotlessly clean place offering high standard food, and swift and competent service. Ceylon chicken (7s 6d), mutton *korma* (6s 6d), prawn *patia* (7s), Persian *pulaos* (8s 6d and 9s 6d) and mutton Madras (quite strong, 5s 6d), all well prepared and satisfying. No half-portions here, so don't order too much or you may become over-replete. Licensed: iced lager

Italian

ALPINO RESTAURANT, 42 Marylebone High St, W 1 **(WEL 4640).** E Bosoni. Dinner 6-11.30. This cellar, underneath a coffee bar, is the original Alpino restaurant (there are branches in New Oxford St and Lower Grosvenor Pl), and, like its two offspring, serves good, reasonably cheap Italian food. Minestrone (2s), *pizzas* (5s) to 7s 3d), *pastas* (ravioli 4s 6d, *lasagne* 5s 3d) are good value; the veal and chicken dishes (up to about 10s including vegetables) worth investigating. A noisy and bustling place in the evening, with rather loud piped music

BERTORELLI'S, 19 Charlotte St, W 1 **(MUS 4174).** Mr Bertorelli. Dinner 6-10. C.S. This is the parent of the London Bertorelli restaurants. During the early years of this century it fed one of Britain's most distinguished gastronomes on minestrone, spaghetti and bread for about 6d. Alas, you won't get as much for 6d at Bertorelli's now. But 15s will give you a more than satisfying meal; the pastas, the veal and the calf's head vinaigrette are all good value. Service is sometimes slow. Wines by the carafe; by the bottle rather expensive

CASA COMINETTI 129 Rushey Gn, Catford, SE 6 **(HIT 2314).** Bortolo (Matthew) and Silvio (Oscar) Cominetti. Dinner 5.30-8.30 (Sunday lunch only 12.30-2). The Cominettis came to London with the Italian opera companies that sang at the old Crystal Palace. The singers went home—their cooks didn't. And now their descendants still serve better food than most similar places in London. *Escallope oggi* (10s), *scampi casa* (11s), and the *sweetbreads Milanaise* (8s 6d) are well worth trying. Wines by the carafe 6s 6d; by the glass 2s 6d

HOSTARIA ROMANA, 70 Dean St, W 1 **(REG 2869).** M Mansi, M Carboni. Dinner 6-11.30. A crowded and rather noisy Italian restaurant, not dear and with a nicely varied menu. The *abbacchio* (roast baby lamb in the Roman style, 9s 6d) is the speciality here; the minestrone (3s), *lasagne* (5s 6d), spaghetti (5s 6d), casserole of duckling (10s 6d), and scampi sauté (12s 6d) are good. Licensed: wine by the glass 3s

TRATTORIA DEL BUON VIVATORE, 56 Old Compton St, W 1 **(GER 6781).** Dinner 6-11.45 p m. (Sun 6-11). Another gaily-decorated Italian *trattoria* and well up to the standards of its better-known rivals in Soho. The soups and raisoli (5s 6d) are good, and so are the *escalope alla Val d'Aostana* (8s 6d) and the *sovrane di pollo Nouvrese* (8s 6d). Italian wines, some in carafes

VALCHERA'S 39 The Quadrant, Richmond **(RIC 6639).** Dinner 6-12.30 p m. Richmond does rather well for food: here is another worthy place and this time it is an Italian—I was restaurant. The Italian dishes predominate: minestrone (2s 6d), *trout meunière* (6s 6d), veal chop *peperonata* (11s 6d) or the roast chicken (9s 6d). The helpings are large. Some Italian and some Swiss wines; by the carafe 11s, by the glass 3s 3d

Kosher

BLOOM'S, 90 Whitechapel High St, Whitechapel, E 1 **(BIS 6001).** Sidney Bloom. Meals from 11 a m-10 p m Mon-Thur; 11-1 p m Fri; 11-midnight Sun; closed Sat. Kosher food doesn't begin and end with salt beef, though this is one of the things to be tried at this bustling and cheerful restaurant. Bloom's is probably the best place in London for stuffed kishka, and cholent (a sort of casserole with dumplings). The sweet and sour cabbage and the latkas (fried potato cakes) are rather nice. There are no bookings and it gets crowded, so go early and take your own wine

Pakistan

KARACHI, 164 College Rd, Harrow, Middlesex **(UND 3303).** Abu Sufian. Dinner 6-11.30. The Karachi is possibly the best place of any type to eat in Harrow. It has become very popular recently and is a useful addition to the tiny but growing list of restaurants in suburbs, worth a detour. Its range of dishes is long enough to please most tastes while not being so long as to suggest vats of curry sauce and tins and packets behind the scenes. *Birianies* (5s to 7s 6d), pilaws (4s 6d to 7s), curries 4s (*kofta*) to 7s 6d (*bhoona lobster*). Licensed

Polish

POLONIA, 27 Grosvenor Gdns, SW 1 **(VIC 4614 & 6759).** Mr Belski. Meals served 11 a m-10 p m. This is a simple restaurant but it has a varied range of dishes, and as the main dishes include two vegetables the value is remarkably good. Begin with the *hors d'oeuvre* de luxe (5s 6d), or eggs Florentine (5s), and for the next course boiled chicken (7s 6d), Vienna schnitzel (7s 6d) or tripe Polish style (6s 6d). Wines by the glass 2s 6d to 3s; large range of bottled beers including some from Poland

Russian

CHEZ LUBA, 132 Cromwell Rd, SW 7 **(KEN 6523).** Niki. Dinner 6-midnight. This, as well as being one of the most expensive, can be one of the best East European restaurants in London, particularly when the proprietor is on hand to see that all is well. The *bortsch*, *blinis*, *kulibayka de saumon* and the *shashlik Caucasienne* are recommended; the vegetables are rather dear. Main dishes about 14s to 20s. There is accordion music, and Niki sometimes sings. Good vodka, naturally

International

LE BEURRE FONDU, 1-3 Wilbraham Pl, SW 1 **(SLO 6321).** Rawlins Ltd. Dinner 6-12 C.S. This has only cancelling, and has been open now about 18 months. It is part of the Wilbraham Hotel. There is a *table d'hote* menu for 14s 6d (lunch) and 18s 6d (dinner) which is changed every day; the *à la carte* menu is internationally ambitious. Wines are dear, but there are small 4s glasses

FORTNUM & MASON, 181-8 Piccadilly, W 1 **(HYD 8040).** Meals served in restaurant or soda fountain from 12-11.30 p m (9 a m-12.30 p m Sats in soda fountain). C.S. As well as having one of the most famous and interesting food shops in the country, Fortnum's also has a most reliable restaurant and a genuine soda fountain. The former, on the fourth floor, has an international menu with main dishes in the 10s 6d to 15s range; while the latter caters primarily for lighter meals and open and closed sandwiches. The small snacks include sweet and savoury pies baked in their own bakeries. The ice creams and fruit drinks are very good. Licensed; wines by the carafe and glass in both departments. There is an entrance to the soda Fountain in Jermyn St

THE WHITE HOUSE, Albany St, NW 1 **(EUS 1200).** Manager: Lino Armani. Dinner 6.30-11. C.S. Oddenino's are making something good, but expensive, out of this restaurant set below the big, slightly yellowed, White House flats. Try the quennelles of sole (10s 6d), chicken André Simon (24s), *filet de boeuf Lucullus* (104s for 4 persons) or the sardines in mint, for a miserly 10s 6d. It isn't absolutely necessary to spend so much, but probably gastronomically more enjoyable. Large wine list to suit most tastes and purses

Fish

SWEETING'S, 39 Queen Victoria St, EC 4 **(CIT 3062).** Lunch only 11 30-3. Closed Sat & Sun. Sweeting's is now more than 100 years old, and the manager claims that his staff have been there almost as long. It is, of course, one of the best places in the City for sea food: smoked cod roe (4s), soused herring (6s), real turtle soup (4s 6d); fish pie (9s 6d), grilled herrings in mustard sauce (6s 6d), fresh salmon fishcakes (9s 6d). There are a few meaty things if you don't want fish. White wines on a help-yourself basis at 2s 6d the glass; champagne (7s 6d), Black Velvet (6s 6d). Bookings taken only for before 1 p m, or after 1 30 p m

Wine Bars

CHELSEA POTTER, 119 King's Rd, SW 3 **(FLA 5563).** Hours, 11-3; 5.30-11. In this long, horseshoe-shaped bar connoisseurs of tequila, ouzo, Polish plum brandy, Chinese wines, Old Bushmills whisky or almost any other wine, spirit or liqueur you care to name should be happy, for the generous range of drinks by the glass is claimed to be one of the largest in London. If you want a glass of a more ordinary wine you might have to take a quarter bottle instead and suffer it being plunged into the warm washing-up water to bring it to room temperature. There are grills with chips and things, and a range of French cheeses and bread. The Chelsea Potter must be one of the few pubs in London that stocks a range of French cigarettes

SHORTS BAR, 192 Strand, WC 2 **(TEM 6158).** Hours, 11-3, 5.30-11. Short's Ltd. Short's claims to be the oldest wine house in London for they were founded in 1672. This particular branch has a downstairs restaurant and cocktail bar. On the ground floor is a lounge and buffet bar selling a range of wines and spirits by the glass, with a small selection for sandwiches or more substantial cold meat salads. Roast beef 4s 6d, salmon 10s 6d. Besides their own whisky (from 2s 6d), gin and sherry (two sorts, at 2s 6d and 3s 9d) you can take any of 7 wines by the glass: from rose (8s 3d, Is 11d a sample glass) to Bernkasteler Riesling (4s 10d and 2s 10d)

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Night life

GAMING

Blenheim, 4 Blenheim St, W 1 (HYD 2071). Midday-3 p m; 5.30 p m onwards. Bar closes at 11 p m. Membership compulsory 1 guinea. Mainly poker and a little blackjack, one table. Limits 2s 6d till midnight and 5s afterwards. Sandwich machine, food can be brought in

Le Cercle, 5 Hamilton Pl, W 1 (GRO 5050). Open 10 p m. Membership 10 guineas a year, 10 guineas entrance fee. Overseas membership half these amounts. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar & Restaurant

Charlie Chester Casino, 12 Archer St, W 1 (GER 7045). Midday-6 a m. Membership compulsory, 1 guinea a year. 10s cover charge. Blackjack, dice and roulette. Limits 2s 6d & £100. Buffet provided

Crockford's 16 Carlton House Ter, SW 1 (WHI 1131). Bridge starts at 2.30 p m, 2s-£1 a 100; poker 5 p m, 10s-£4 a game; chemin de fer 9 p m; blackjack 10 p m. Closes when play ends. Membership 8 guineas. Out-of-town residents, 4 guineas, overseas members 3 guineas. Bridge, chemin de fer, kalooki, poker and roulette. Limits vary. Restaurant and bar

Curzon House, 21-23 Curzon St, W 1 (MAY 0164). All round the clock. Membership compulsory and very exclusive. 10 guineas a year. Prospective members vetted before joining. Bridge, blackjack, chemin de fer, gin rummy, kalooki poker, roulette and baccarat. Limits vary. Good restaurant

The Establishment, 18 Greek St, W 1 (GER 8111). Gambling starts between 11 p m & midnight. Membership, 2 guineas a year. Blackjack, poker and roulette. Minimum and maximum limits, 5s and £5. Bar open from 7 p m. Drinking till midnight in the gaming room. Food served 8 p m-3 a m. Dancing on first floor

Golden Nugget, 32 Shaftesbury Av, W 1 (REG 6211). 2 p m till the last member leaves. Membership 10s a year. Blackjack, kalooki, boule, dice, chimin de fer, poker, roulette, baccarat and pontoon. Limits vary but average about 2s 6d to £50. Restaurant and also a licensed bar

Hamilton Club, 2 Hamilton Pl, W 1 (GRO 2591). Open all the time but gambling starts about 2 p m. Annual membership, 8 guineas. Mainly bridge but some poker is played. Minimum stakes 1s. maximum 10s. Bar with normal licensing hours. Light food available but also a proper restaurant

Mazurka, 4 Denman St, W 1 (GER 3547). Gambling 9 p m until last game ends. Annual membership 10s 6d. Blackjack, chemin de fer, poker and roulette. Minimum stake 5s maximum £1. There is no restaurant but sandwiches are provided at the bar. Normal licensing hours

New Casanova, 52 Grosvenor St, W 1 (MAY 1463). Opens 10 p m. Membership 2 guineas a year. Backgammon, blackjack, roulette and chemin de fer. Minimum stake about 10s. Free sandwich bar

The Nightingale, 28 Berkeley Sq, W 1 (GRO 1633). Midday until the end of play (usually 6 a m). Membership 10 guineas per year. Overseas and country membership 5 guineas. Kalooki, bridge and stud poker. Stakes go very high. Food in Ian's Room downstairs or brought to the table. Fully licensed until 3 a m

Olympic Casino, 79 Queensway, W 2 (BAY 2163). Open for lunch (12s 6d) midday. Gaming starts 3 p m. Membership, 2 guineas a year. Table charges. Baccarat, blackjack, chemin de fer, roulette, dice. Stakes vary. Never go below 3s on roulette and can go very high. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the casino. Champagne buffet for members Fri

Pair of Shoes, 21 Hertford St, W 1 (HYD 1801). Open 8 p m for dinner and gaming. Membership 10 guineas. Blackjack, roulette, craps and chemin de fer. No limit stud poker. Stakes go high, min 5s. Bar & dinners

Palm Beach Club, 30 Berkeley St, W 1 (HYD 6585). Opens 6.30 p m till dawn. Membership £1. Baccarat, chemin de fer, blackjack, roulette, dice. Stakes vary, 5s upwards. Luxurious restaurant adjoining gaming rooms

Quents, 22 Hill St, W 1 (HYD 7766). 6.30 p m onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack, craps, Billiard room. Minimum stakes vary from game to game, 5s-£2. Bar & restaurant

21 Residential Club, 8 Chesterfield Gdns, W 1 (GRO 3233). From approximately 8 p m until play ends. Membership compulsory, 5 guineas a year, 5 guineas entrance fee. Blackjack, chemin de fer, baccarat. Stakes vary, roulette minimum 5s. Dinner & dance in Elizabethan restaurant 45s. Normal club licensing hours

River Club Casino, 129 Grosvenor Rd, SW 1 (VIC 1621). Bar opens 5.30 p m, closes about 12.30 a m. Gambling can start at 5.30 but warms up about 11. Last dinner served 1 a m. Membership for club & restaurant 8 guineas a year, 5 guineas for out-of-town residents, 2 guineas for temporary membership. Membership, excluding the restaurant, 5 guineas. Blackjack, roulette, American roulette, craps, and chemin de fer. Restaurant membership covers the bar

The Victoria Sporting Club, 150/162 Edgware Rd, W 2 (AMB 2467). 2 p m-5 a m. Membership £3 a year. Table fees. Baccarat, backgammon, bridge, blackjack, chemin de fer, dice, gin rummy, kalooki, poker, roulette, and trente et quarante. Minimum stakes from 5s to £1, maximum from £50 to £600. Restaurant & bar

SPORTING CLUB KNIGHTSBRIDGE, 163 *Knightsbridge, SW 7 (KNI 4252). Club opens 3 p m and closes normally at 3 a m but may be later, depending on state of play. Bar has normal licensing hours. Membership 3 guineas a year, Sundays an inclusive charge of £1 for champagne buffet; all buffet tickets sold are eligible for raffle the following Wednesday for prize to the value of £100. Black-jack 10s-£50; chemin de fer, table charge £3, maximum opening bank £15, maximum bank £200. American roulette, min stake 2s, max £50. American dice, min £1, max £50. Baccarat, min £2, max £250; à Cheval £500. Roulette 2s-£100. Restaurant opens 7 p m, breakfast from 1 a m*

SPECTACULARS & CABARETS

Allegro, Bury St, St James's, SW 1 (WHI 6767). 8.30 p m-2.30 a m. Cabaret 12.30 a m. Dinner £2 7s 6d. *Entertainment:* Dancing to 3 bands, Cabaret Peter Reeves

Astor, Berkeley Sq, W 1 (GRO 2366). 10 p m-4 a m. Closed Sun. One-hour cabaret, 1 a m. Annual membership 1 guinea. No entrance fee but minimum food charge £1 1s. Whisky and gin 5s a measure. *Entertainment:* Two bands, Cabaret Roger Whittaker, Lee Leslie, Jackie Farn

Blue Angel, 14 Berkeley St, W 1 (MAY 1443). Bar opens 6.30 p m, restaurant-cabaret room opens 10 p m, cabaret at 1 a m. Annual membership 3 guineas, cover charge 5s a head after 11 p m. Short grills menu about 25s a head. Drinks at saloon bar prices with slight increase after 11 p m. *Entertainment:* Cabaret at 1 a m, The Harbour Lights, dancing to two bands from 10.15. Gambling: blackjack and roulette, stakes 2s 6d to £5. No hostesses, members must be partnered

Celebrity, 17 New Bond St, W 1 (HYD 7636). Dancing 10 p m-4 a m. No membership fees, no cover charge. In Lounge no minimum charge. In Show Room £2 minimum a head plus 12½ per cent service charge (the £2 to be spent on food and/or drink). *Entertainment:* Racing on films, Vive les Girls revue and cabaret, 11.15-1.15. Currently: Lorne Lesley, Brian Freeman, Ivor Meggido Dancers, Freddie Stafford Orchestra with Jo Marney

Churchill's, 160 New Bond St, W 1 (HYD 2626), 6 p m-3.30 a m. No membership fee. Dinner 55s a head. Cover charge £1 a head includes late-night supper or breakfast. *Entertainment:* Two bands and two 1-hr cabarets at 11 p m and 1 a m. Cast of 40. Currently: Ravic & Babs, The Southlanders, Michael Allport

Danny La Rue's, 17 Hanover Sq, W 1 (GRO 4203/5), 10.30 p m to 4 a m. Annual membership 2 gns. Entrance fee £1. *A la carte* menu about 35s per head plus wine. Licensed till 3 a m. *Entertainment:* Dancing to 2 groups and Danny La Rue & Company in Revue at 1.15 a m

Edmundo Ros, 177 Regent St, W 1 (REG 7675 & 2640). 9.30-3.30. Cabaret at 1 a m. Annual membership 1 guinea. Cover charge 30s a head. Full *à la carte* menu about £2 a head plus wine. *Entertainment:* The full Edmundo Ros orchestra

El Morocco, 15/16 Gerrard St, W 1 (REG 2931). 10 p m-3.30 a m. Cabaret 1 a m. No membership fee. Cover charge 10s 6d per head. Scotch, gin, etc, £5. Champagne £5, wines from 25s

Elysee, 13 Percy St, W 1 (MUS 4804 & LAN 3998). Midday to 3 p m and 6 p m to 12.30 a m daily including Sunday. Cabaret 3 times nightly of Greek music and dancing at 9.30, 10.30 & 11.30. Dancing from 8 p m to 12.30 a m to 3-piece band. International menu and menu specializing in Greek food, *à la carte* only, about 21s a head plus wines from 1 gn. to £3. Whisky 3s. No service or cover charge. Licensed till 12.30 a m

Embassy, 6 Old Bond St, W 1 (HYD 5275). American Bar open 6.30 p m. Restaurant open 10.30-4 a m. Cabaret 1 a m. Annual membership 2 guineas. No entrance fee, cover charge of £1. *A la carte* menu about 35s a head plus wine. *Entertainment:* Resident comedian Davy Kaye & dancers in "Not Tonight Josephine" with Pat Ferris and Ingrid Anthofer, dancing

Eve, 189 Regent St, W 1 (REG 0879). 9 p m-4 a m. Entrance 30s members and guests, annual membership 1 guinea. *A la carte* menu about 35s a head plus wine. Whisky by the bottle about £5 (they'll keep it till next time). Whisky by the glass 3s 6d. *Entertainment:* Floor-show in two parts, 10.30 and 1 a m

Georgian, Georgian House,

Bury St, St James's, SW 1 (WHI 2797). 12.30 p m-3 p m; 5.30-midnight. Annual membership 25s. No entrance fee, cover charge or hostess charge. Whisky 4s. Dinner with wine about £3 a head. *Entertainment:* Cabaret. Hostesses (pussies, not bunnies), dancing to quartet. No sales of toys, flowers, chocolates, lingerie, etc

Jack of Clubs, 10 Brewer St, W 1 (GER 6811). 9 p m to 3.30 a m. Closed Sundays. Cabaret at 1 a m. *A la carte* menu only, approx. £2 per head including cover charge. Service charge 12½ per cent. Wines from £1. Whisky 24s ¼ bottle. Dancing from 10 p m to 3.15 a m to 2 bands. Licensed till 3 a m

The Latin Quarter, 13 Wardour St, W 1 (GER 6001). 8 p m-3 a m. Floor-show at 9.30 and 12.30 a m. Dinner Dance & Floor-show: three courses 45s, four courses 55s. *Entertainment:* Floor-show: Folie Exotique, occasional discothèque in the Van Gogh Bar

L'Hirondelle, Swallow St, Piccadilly, W 1 (REG 0362). 6 p m-4 a m; 12-3 p m lunch. Shows at 2 p m, 10.30 p m, 1.30 a m. Three-course dinner, dance, show, 55s (Sat £3). Wine about £2-£2 10s; whisky 4s 6d a measure. *Entertainment:* Floor-show, two bands, hostesses. Currently: Jonnie Lee, Thérèse Jenart

Mexican Room, El Sombrero, 142/144 Kensington High St, W 8 (WES 0572). 8 p m to 2 a m. Closed Sunday. *A la carte* menu only from 6s to 30s. Cover charge 7s 6d. Wines from 18s 6d to 35s. Whisky 4s. Service charge 10 per cent. Dancing from 8.30 p m to 1 a m to El Sombrero Trio. Cabaret at 11.15 p m. Licensed to 2 a m

Murray's Cabaret Club, Beak St, Regent St, W 1 (GER 4623 & 3241) 8 p m to 4 a m. Dinner till 1 a m. Breakfast from 2 a m to 4 p m. Membership 1 guinea annually. Entrance fee 30s. *A la carte* menu about £2 per head plus wine. Breakfast 12s 6d. Hostess service at 1 guinea for each girl joining the party. Wines at various prices. Whisky £5 19s 6d bottle. Measure 4s. 10 per cent service charge. Dancing to two bands. Floor-show "Moonlight and Dew" at 10 p m and 1 a m

Negresco, 23 Brook St, Mayfair, W 1 (MAY 5374 & 2443). Restaurant 9.30 a m-3 a m. Club 9.30 p m-3 a m. Closed Sun. No entrance or membership fees. Five-course meal 30s (*à la carte* Mon-Thur). Whisky 3s 9d, beer 3s. *Entertainment:* Music, dancing, cabaret with Ronnie Ross, Art Fairbank, Johnny Hawksworth, Jon Tremayne, Lord Kitchener, The Three Dimensions. Showbiz guests often perform impromptu

Omar Khayyam, 50 Cannon St, EC 4 (CIT 2660 & 7363). Midday to 3 p m & 6 p m to 2 a m. No membership fee. *A la carte* menu about £2 per head, plus wines. Service charge 10 per cent. Drinks—sold by miniature—whisky 8s 6d. Middle Eastern & Continental menu with selection of 30 to 35 *hors d'oeuvres. Entertainment:* Dancing 8 p m to 2 a m. Cabaret and Belly Dancing at 9.30 p m and 12 p m. No parking problems in the City at night

Pigalle, 190 Piccadilly, W 1 (REG 6423). 7.30 p m-3.30 a m. Dinner from 7.30. No membership, no entrance fee. Dinner dance & show 57s 6d inclusive, plus drinks. M to F. Supper, dance & show 30s. Whisky double, 7s. *Entertainment:* Spectacular floor-show, 2 orchestras

Poor Millionaire, 158 Bishopsgate, EC 2 (BIS 3311). 7.30 p m-2.30 a m. Dinner dance and cabaret 2 guineas. Sat night 2½ guineas. No membership, no cover charge. 10 per cent service charge. *Entertainment:* Usually satirical, currently "Those magnificent men in their washing machines." 9.30-10.30 p m

Quaglino's, Bury St, St James's, SW 1 (WHI 6767). 7.30 p m-1.30 a m, inc Sun. Cabaret 11.45 p m. Dinner £2 10s. *Entertainment:* Dancing to 3 bands, cabaret Peter Reeves

Room at the Top, High Rd, Ilford, Essex (above Harrison Gibsons) (ILF 5588), 8 p m-2.30 a m. Closed Sun & Mon. Bar open till 2 a m. Tues-Fri, four-course dinner and dancing 35s. Sat, 39s 6d. Coffee 2s extra. *Entertainment:* Cabaret, dancing to resident group

Savoy Restaurant, Strand, WC 2 (TEM 4343). 8 p m to 2 a m. Cabaret at midnight. Dinner, dance & cabaret 49s 6d excluding coffee and wine, or *à la carte. Entertainment:* The Savoy Winter Show

Showboat, Lyons' Corner Hse, Trafalgar Sq, WC 2 (WHI 2781). 8.30 p m to 1 a m. Closed Sun. Lavish floor-show at 10.30 to 11.40 p m. No membership, cover or admission charge, 3-course dinner 37s 6d per head plus wines. Dancing from 8.30 p m to 10.30 p m and 11.40 p m to 1 a m. Currently appearing: Earle & Vaughan

The Society, 40 Jermyn St, SW 1 (REG 0565). Zodiac Bar open 5.30 p m. Restaurant open 8 p m-3.30 a m. Cabaret at midnight. Evening for two with wine about £5 10s. Service 10 per cent. Supper, dance & show. Mon to Fri 30s. Sat 35s, plus wine. *Entertainment:* Dancing, Cabaret

The Stork Room, 99 Regent St, W 1 (REG 3686). 8 p m till 4 a m including Sundays. Dinner, dance & show with wine about £7 for two. *Entertainment:* Dancing to 2 bands and lavish floor-show currently called "Night Life" at 11.30 p m and 1.45 a m

Talk of the Town. Theatre Restaurant. Hippodrome Corner, Leicester Sq, WC 2 (REG 5051). Cocktail Lounge open 7.30 p m. Theatre-Restaurant from 8 p m-1.30 a m. No membership fee. Inclusive charge for three-course dinner, dancing and show 57s 6d. Extras: coffee, drinks and tips. South African hock £1 0s 6d. All else from 25s. Whisky 6s 6d a large measure. *Entertainment:* Spectacular. Floor-show 10 p m, international cabaret star 11.30. Currently: Frankie Vaughan (till 5 Feb)

Winston's, 10 Clifford St, W 1 (REG 5411). 10 p m to 4 a m. Cabaret at 1.15 a m. Annual membership 2 guineas. Cover charge £1. *A la carte* dinner about £3. Whisky 5s. *Entertainment:* Dancing, floor-show & cabaret

Young's, 13/15 West St, WC 2 (TEM 2322). Ground floor midday till midnight daily, midday till 11 p m Sun. Dancing floor 8 p m to 2 a m, excluding Sun. Prices: ground floor 15s *table d'hôte* and from 15s *à la carte.* Dancing floor 30s minimum per head for dinner and dancing. Drinks: Whisky 3s 6d, wines from £1. *Entertainment:* Dancing to 4-piece band, starting at 8 p m. Cabaret Mon-Fri 10 p m and 11.30 p m. Sat 10 p m, 11.30 p m and 1 a m

DINNER & DANCE

Ambiance, 1 Queensway, W 2 (BAY 0990). Mon, Tues, Wed, 10 p m-1.30 a m. Thurs, Fri, Sat, 10 p m-2 a m. Dinner for 2 £4-£5. Dancing to Les Flambeaux festival-winning Trinidad Steel Band

Annabel's, 44 Berkeley Sq, W 1 (MAY 3558). 6.30 p m for drinks till late. Food from 7.45 p m-1.30 a m. Annual membership 12 guineas; temporary or under-25 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Whisky 10s 6d double. Cover for dancing and drinking only 17s 6d. Discothèque, late dining club

Beachcomber, Berkeley St, W 1 (MAY 7777). 5.30 p m-1.30 a m. Minimum charge 30s a head in the restaurant. No entrance fee to bar. Dinner from 6.30 p m-midnight, £2 to £2 10s a head. Cocktails 7s-8s. Wines from 21s to £3. *Entertainment:* Three bands from 8 p m-1.30 a m. Three vocalists and currently one Hawaiian who entertains once during the evening with a dance

Chanticleer, Roebuck House, Palace St, SW 1 (VIC 5695). 7.30 p m-12.30 a m (not Sun). Cover charge 5s. Dinner approx 30s a head plus wine. Four-piece band and singer

21 Club, 8 Chesterfield Gardens, W 1 (GRO 3233). 12-3 p m; dinner 7 p m-1 a m. No lunch opening Sat. Cabaret at 10.30 p m. Annual membership 5 guineas. Dinner-dance and cabaret 45s. Business lunch 30s. *Entertainment:* Dinner-dance, gambling (roulette, chemin de fer, blackjack), bar

La Dolce Vita, 10 Frith St, W 1 (GER 3814). Midday-3 p m; 6 p m-1.30 a m. Sun till 12.30 a m. La Taverna closed Mon. *A la carte* dinner in the restaurant £1 minimum. Dinner dancing in La Taverna 32s 6d; Sat 35s. *Entertainment:* Guitar and accordion music in the main restaurant. Dancing nightly except Mon

Dorchester, Park Lane, W 1 (MAY 8888). The Terrace Room 12.30 p m-3 p m; 8.30 p m-1.30 a m. Closed Sun. *A la carte* only £4-£5 including wine. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. *Entertainment:* Albert Marland's Music & The Keith Silver Group from 8.30 p m-1.30 a m. Licence to 1.30 a m. The Grill Room: Midday-3 p m; 6.30 p m-midnight. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 2s 6d. Licence to midnight

Five Hundred Club, 42 Albemarle St, W 1 (HYD 0287). 7 p m till midnight. Annual membership 3 guineas. Dinner 30s to 35s a head plus drink. *Entertainment:* Dancing to group and discothèque

Four Hundred, 28 Leicester Sq, WC 2 (WHI 1813). 7 p m till 3 a m. Annual membership 10 guineas. Dinner (served till 1 a m) approx 50s per head plus wine. Drinks before 11, 10s 6d large measure. After 11: ¼ bottle champagne & cover 21s. *Entertainment:* Currently dancing to The Conrads and The Derek Linter Trio

Grosvenor House Restaurant, Park Lane, W 1 (GRO 6363), 12.30 p m-3 p m; 7.30 p m-1 a m. Open every day. Lunch: *table d'hôte* 27s 6d. Dinner: *table d'hôte* 32s 6d. Wines from 15s to £3. Whisky 3s 3d. Service charge 12½ per cent. Cover charge on *à la carte* menu only 2s. *Entertainment:* Dancing from 8 p m-1 a m, excluding Sun to the Sydney Lipton Band

Hatchetts, 67 Piccadilly, W 1 (HYD 1804 & 1871). Bars: 11 am-3 p m; 5-11 p m. Restaurant: midday-3 p m; 6.30 p m-2 a m. Lunch & dinner *à la carte* only from 18s to £3. Wines—all by Grant's of St James from 21s to £4. Normal bar prices in the bars, but an increase of about 3d on spirits in the restaurant. Cover charge 2s. No service charge. *Entertainment:* Dancing to a band from 8.30 p m-1.30 a m. Currently: Phil Phillips and his band

Mitchell's, 25 St James's St, SW 1 (TRA 3728), 8 p m-3.30 a m. Dinner £4-£5 a head including wine. Whisky 4s, lager 5s 6d. Two bands with singers in restaurant. Drinking in bar till 3.30 a m, pianist till 11.30 p m. Own car park

Renaissance Club, 39a Harrington Rd, SW 7 (KEN 7761). 11.30 a m-3 p m and 5.30 p m-12.30 a m. Annual membership 1 guinea. *A la carte* menu. Wines 18s 6d to 37s, all vintage. Whisky 2s 9d. No service or cover charge. Licensed to midnight, supper licence till 12.30 a m. *Entertainment:* Dancing to three-piece band

River Club, 129 Grosvenor Rd, SW 1 (VIC 1621). 5.30 p m-2 a m approx. 8 guineas London member, 5 guineas provincial member, 10s 6d cover charge, 42s 6d set dinner. Resident Calypso band. Roof garden with bar and casino on ground floor

Roof Restaurant, Hilton Hotel, Park La, W 1 (HYD 8000). Roof bar: midday-3 p m. Restaurant: 12.30-3 p m; 7.30 p m-2 a m. Closed Sun. *A la carte* only £4 a head with wine. Whisky 6s. Cover charge 12s 6d. Service charge 12½ per cent. French cuisine. *Entertainment:* Dancing in the evenings only to Judd Solo and his band. Decor by Sir Hugh Casson. The restaurant has a magnificent view over London

Villa Dei Cesari, 135 Grosvenor Rd, SW 1 (TAT 7453/VIC 9872). Open every day except Mon 7.30 p m-2.30 a m. Also Sun lunch. One of the best river views in London. Speciality Roman food. Dinner for two about £5-£6. Full wine list, carafes from 19s 6d. Dancing to 2 bands until early hours

DISCOTHEQUES

A selection of informal night clubs and restaurants with dancing, usually to gramophone records. Some discothèques feature musicians from time to time

Annabel's, 44 Berkeley Sq, W 1 (MAY 3558). Drinks: 6.30 p m until late. Food: 7.45 p m until 1.30 a m. Annual membership 12 guineas, temporary or under-25 membership 5 guineas. Dinner, dancing, about £6-£7 a head. Drinks: whisky 10s 6d double; cover charge for dancing and drinks only, 17s 6d. *Entertainment:* discothèque, late dining club

Blaise's, 121 Queen's Gate, SW 7 (KEN 6228). Opens 9 p m-2.30 a m. Membership 2 guineas. Mon-Thurs entrance free until 11 p m. Fri 10s. Sat 10s 6d girls; 12s 6d men. All alcoholic drinks 3s. Chinese food, about 15s per head. Records and a different live group every night. Roulette 2s 6d min. Blackjack 5s

Chalet Suisse, 74 Charlotte St, W 1 (MUS 0036 & LAN 3626). 7.30 p m to 1.30 a m including Sunday. Membership 1 guinea. Entrance fee from 5s weekdays to 10s weekends. Dinner approx £1 a head. Spirits 3s. Beer 2s 6d. *Entertainment:* currently Eddie Dushan, discothèque dancing, blackjack, roulette

The In-Place, 2 Allsop Pl, NW 1 (HUN 1873). 9 p m till 4 a m every night except Sunday. Annual membership 3 gns. Entrance and first drink 25s, thereafter 5s. *Entertainment:* gambling, discothèque (restaurant temporarily closed)

Scotch of St James's, 13 Masons' Yd, Duke St, SW 1 (TRA 6109). 10 p m-4 a m. Annual membership 5 guineas. Entrance 10s members; 15s guests. Grills menu about £1 a head till 3.30 a m. Drinks, single 5s; miniature 10s. *Entertainment:* Resident group, impromptu performances by famous clientele, cabaret

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TV Choice

Fashion news, in-depth interviews, history, a little subliminal culture, a discreet dash of satire – all are ingredients of two of the latest television magazine shows. So what?

So this: the programmes are aimed at what used to be known as teenagers; viewers aged between 12 and 18.

And by the fringe of Cathy McGowan, it signals the end of that sterile period when production men equated pop music with youth, youth with pop music, and left it at that.

Discovery

Today – 10 years behind most social workers, and about a year ahead of Fleet Street – television has discovered that teenagers are people.

Occasionally, perhaps even as often as once a week, they are not exactly hostile to watching something of the world around them.

BBC's latest Generation X bait is titled, with customary cryptic inelegance, *A Whole Scene Going*.

Elizabeth Cowley, a young Canadian who fought her way into production via *Tonight* in its golden age, is in charge of this one. She is good at her job – women producers tend to be, else they remain assistants, glooming at male masters over their clip-boards – and it is difficult to imagine her being associated with standard disc fodder.

Wider range

Her aim is to attract the *Ready, Steady, Go* audience – *Scene* goes out on Thursdays – with a wider range of items and approach.

"Sure we'll use pops," she says. "But not strings of records. I'd rather grab a pop personality and hit him with a *Face To Face* situation.

"I want to keep it spiky and quick. No preaching, no moral attitude bit. But an interest in social matters: class, prejudice."

On ITV, Associated Television has launched *Action*, a Monday afternoon series. Only weeks ago, such a project would have been dominated by beat groups.

Swift serial

Instead, it has reasonably serious interviews, a quiz, some potted history, and a swift (seven-minute) serial.

"We've been talking down for too long," an ATV man told me. "We – and by that I mean television in general – have to start aiming upwards. If we don't, all those smart, cool kids will just walk away and leave us talking to an empty room."

It seems that those smart, cool kids are starting to get, if not the programmes they deserve, at least something approaching the programmes they demand.

Peter Magnus

Elizabeth Shepherd and Patrick McGoohan in Danger Man. *ITV, Sun, 7.25 p m*

Stanley Baker in Campbell's Kingdom, *The Sunday Film, ITV, 9.25 p m*

WEEKEND VIEWING

SAT 22 JANUARY

Kathy Kirby Show. BBC-1

Western. *Tennessee Partner* with John Payne, Ronald Regan, Rhonda Fleming and Coleen Gray. After his life has been saved by a stranger, a cynical gambler has to rescue his new friend from the clutches of a gold-digging girl. BBC-1

Bewitched. Series with Elizabeth Montgomery. BBC-1

Not Only But Also with Peter Cook and Dudley Moore. BBC-2

Film. British Cinema presents *Escapade* with John Mills, Yvonne Mitchell, Alistair Sim, Jeremy Spencer, Mr & Mrs Hendon are unable to believe that their sons can be the trouble-makers their headmaster claims them to be. They visit the school to discover an alarming state of affairs. BBC-2

The Making of an American Officer written and directed by Trevor Philpott. Produced by Philip Whitehead. BBC-2

Professional Boxing. ITV 1.55

Professional Wrestling. ITV 4.0

Thunderbirds. ITV 6.0

Bonanza. ITV 6.55

Feature film. *Rogue Cop* with Elizabeth Taylor and Robert Taylor. ITV 7.50

Morecambe & Wise returning to television in their usual roles. ITV 9.20

The Pity of It All by Stan Barstow with Billie Whitelaw and Nigel Stock. A tragedy brings Nancy and Walter together. But how long can their friendship last before there is another kind of tragedy? ITV 10.5

On The Braden Beat. ITV 11.50

SUN 23 JANUARY

Film. *Wonderman* with Danny Kaye and Virginia Mayo. ITV

Danger Man with Patrick McGoohan. ITV 7.25

London Palladium with Jimmy Tarbuck. ITV 8.25

Film. *Campbell's Kingdom*—adapted from Hammond Innes' novel. Starring Dirk Bogarde, Stanley Baker, Michael Craig, James Robertson Justice, Sid James, Barbara Murray and Finlay Currie. ITV 9.25

The Eamonn Andrews Show. ITV 11.5

David Copperfield. 2nd episode. BBC-1

Film. *The Millionairess* with Sophia Loren and Peter Sellers. BBC-1

W B Yeats. Weekly feature series on artists and the arts. BBC-1

Tonight in Person with Joan Baez. BBC-2

Theatre 625. First of the Arnold Wesker trilogy – *Chicken Soup With Barley* starring Margery Mason, Clive Revill, Harry Lindis and Charles Lawsen. A powerful and humorous evocation of an East End family's involvement with the Labour movement before and after the war. Directed by Charles Jarrott and produced by Cederic Messina. BBC-2

Sports Choice

Can a London side qualify for the Cup Final this year let alone win the competition? With the Third Round being played on Saturday the matter becomes piquant.

This is when the First and Second Division clubs enter the knock-out contest for the first time. Until now the Cup news has been focused on giant-killing teams like the Southern League side Folkestone, who defeated Gillingham and Wimbledon away to earn a home draw on Saturday with Crewe Alexandra.

But Saturday's headlines will be of bigger import. Of whether Chelsea can beat Liverpool up at Anfield Road and revenge themselves for a defeat by the Mersey side in last year's semi-finals. Yet I cannot predict success for them. However, Arsenal's journey to Blackburn should not be in vain even if Fulham's visit to Sheffield United is more of a formality than a match. West Ham's game with Oldham Athletic up at Boundary Park should be a formality too, for the 1964 Cup Winners from the East End. And Crystal Palace should earn at least a draw at Carlisle.

But for Londoners the draw has been a dull one. At White Hart Lane Tottenham will entertain Middlesbrough, and despite the Spurs shock down at Torquay this time last year when they could only draw 3-3 in the first game they should win this one. As long as they keep on being drawn at home in the early rounds Spurs can never be ruled out of this sort of competition.

The two Second Division sides Leyton Orient (at home to Norwich) and Charlton (at home to Preston) should wish to depart from the Cup as soon as possible in order to keep in the Second Division. Although the money to be gained from a good run is tempting. And they can always point to the record of Leicester City, who in 1949 were the losing finalists to the then all-conquering Wolves yet escaped relegation from the Second Division only on goal average.

Queen's Park Rangers too have their mind on other things, although in their case it is promotion from the Third Division which would prove a better bet for them than Cup success. They are at home to Shrewsbury.

So there we are. I am left to support Spurs of the London sides, wishing almost as I write the words that I had said Chelsea. But the Stamford Bridge side are deeply involved in the Inter-Cities Fairs Cup. They play the second leg of the Third Round against AC Milan on 16 February.

Michael Wale

ASSOCIATION FOOTBALL

F A Cup, Third Round. This is the round in which the First and Second Division clubs enter the competition for the first time. In general London has had a dull draw. The prize match being **Chelsea's** journey to Merseyside to meet last year's winners **Liverpool.** A draw would mean a replay at Stamford Bridge one night during the week

Tottenham Hotspur v Middlesbrough, White Hart Lane, Sat 3 p m (frequent trains from Liverpool Street to White Hart Lane). Should be an easy victory for the Spurs as they meet Second Division opposition. But remember last year when they could only draw with Torquay at the similar stage. They won the replay

Charlton Athletic v Preston North End, The Valley, Sat 3 p m (trains to Charlton from Charing X or London Bridge). Two big names of the past in the Cup meet. Now they are both in the Second Division. Preston were the losing finalists against West Ham the season before last

Leyton Orient v Norwich City, Brisbane Road, Sat 3 p m (Central Line to Leyton)

Queen's Park Rangers v Shrewsbury Town, Loftus Road, Sat 3 p m (Metropolitan Line to Shepherds Bush. Central Line to White City then short walk). Rangers look a good bet for promotion from the Third Division. A Cup run might not be a good thing at this stage. But this match looks easy enough

RUGBY UNION

Harlequins v R A F, Twickenham, Sat 2.30 p m. (District Line to Richmond then bus 73 from Richmond Police Station. Train from Waterloo to Twickenham)

London Irish v Moseley, The Avenue, Sunbury-on-Thames. Sat 2.30 p m. (Train from Waterloo to Sunbury. Green Line coaches 718 725)

London Scottish v London Welsh, Athletic Ground, Richmond. Sat 2.30 p m. (District Line to Richmond. Waterloo to Richmond.) London Scottish the capital's top side shaken by recent home defeat by Gloucester out to show they are still best as they meet neighbours and fellow Celtic exiles

Rosslyn Park v Leicester, Priory Lane. Sat 2.30 p m. (District or Piccadilly Line to Hammersmith then buses 72, 73. Train from Waterloo to Barnes.) Leicester always good value

Brian Hayhurst, 24-year-old electrician, on the rings during the 1965 British Amateur Gymnastic Championships, at the Royal Albert Hall last January. He was placed third in the men's all-round British Championships, and will be competing in this year's event on Saturday

Wasps v United Services Portsmouth, Eton Avenue, Sudbury. Sat 2.30 p m. (Piccadilly Line to Sudbury Town)

Surrey v The Army. Wed 2.30 p m. Richmond Old Deer Park. (District Line to Richmond. Train Waterloo to Richmond)

STEEPLECHASING

Lingfield Park, Sat (Trains from Victoria to Lingfield Park every 9 mins past hour, 55 min journey)

Wolverhampton, Mon and Tues (Trains to Wolverhampton from Paddington)

Cheltenham, Wed, Thurs (Trains to Cheltenham from Paddington). Big race Wednesday. The National Hunt Centenary Cup. £1,000. 3 miles 1 furlong. Rumour has it that Mill House will run as part of his Grand National preparation

Windsor, Fri (Metropolitan and Piccadilly Lines to Uxbridge. Then local bus shuttle service. Green Line 704 705 718 725. Train Windsor Central or Windsor Riverside)

GYMNASTICS

British Championships. Albert Hall, 1.30 p m Sat. (District, Circle, Piccadilly Lines to South Kensington. Buses: 9 46 52 73). Trampoline championships as well as usual gymnastics

FENCING

Junior Schoolgirls Competition. Crystal Palace National Recreation Centre. 10.30 a m Sat. (Trains from Victoria and London Bridge to Crystal Palace. Or Waterloo, change at Clapham Junction.) Restaurant facilities. No dogs admitted to Centre

Desprez Cup Competition. Ladies Foil. 10.30 a m Sun. AFA HQ, 83 Perham Road, West Kensington. (Piccadilly Line to Baron's Court or District Line to West Kensington)

RACING PIGEON SHOW

The Old Comrades Show. Seymour Hall, London W 1. 10 a m Sat. (Central Line to Marble Arch.) Britain's best racing pigeons forsake the sky for the show pen.

RACING CAR SHOW MEETING

Brands Hatch. 12.30 p m Sun. Sports and racing car events. New Les Leston Formula 3 championship first round. Plus Guards Sports Car championship

LECTURES

British Museum, Bloomsbury, WC 1 (MUS 1555). Lectures by the BM Lecturing Guide Service. Sat 22 Jan: Scrolls from the wilderness of the Dead Sea, 11.30 a m. The early development of writing, 3 p m
M 24 Jan: The British Museum Library (illustrated), 11.30 a m. Chinese pottery and porcelain, 3 p m
T 25 Jan: The Sutton Hoo ship burial, 11.30 a m. Time measurement, ancient and modern, 3 p m
W 26 Jan: Japanese pottery and porcelain, 11.30 a m. Aspects of graphic art: Callot (illustrated), 3 p m
Th 27 Jan: Africa and its sculpture, 11.30 a m. English watercolours 1: Landscape (illustrated), 3 p m
F 28 Jan: The Elgin Marbles, 11.30 a m. Scrolls from the wilderness of the Dead Sea, 3 p m

Central Library, Theobald's Rd, WC 1. T 25 Jan: "Over The Alps On A Lambretta" (illustrated) by Mostyn Lewis, 7 p m

Wimbledon Community Centre, St George's Rd, SW 19. T 25 Jan: The Unslaked Thirst, Harold Houghton, MA, CBE, 8 p m

Dalston Library, E 8. Th 27 Jan: Music of 20th Century. Keith Burrows and Carol Squires, Lecture recital for Soprano and Piano, 7.30 p m

Institute of Contemporary Arts, Gallery, 17/18 Dover St, W 1 (GRO 6186). Discovery and Presentation of New Expressions (illustrated), Pieter Brattinga. Members & Students 2s 6d, non-members 5s

Geological Museum, Exhibition Rd, South Kensington, SW 7. T 25 Jan: The Geology of the Weald (2) Structure and Landforms, 3 p m
W 26 Jan: Introducing Fossils: Corals and Graptolites, 3 p m
Th 27 Jan: The Building of Britain (8), Lava Floods and London Clay, 3 p m

German Institute, 51 Princes Gate, Exhibition Rd, SW 7 (KEN 3648). T 25 Jan: Lecture (with musical illustration), Else Mayer-Lismann. Introduction to "The Flying Dutchman", 8 p m
Th 27 Jan: Dichterlesung, Alfred Andersch, Berzona/Tessin, aus eigenen Werken, 8 p m

Horniman Museum, London Rd, Forest Hill, SE 23. Sat 22 Jan: The Rocky Sea Shore (illustrated), 3.30 p m

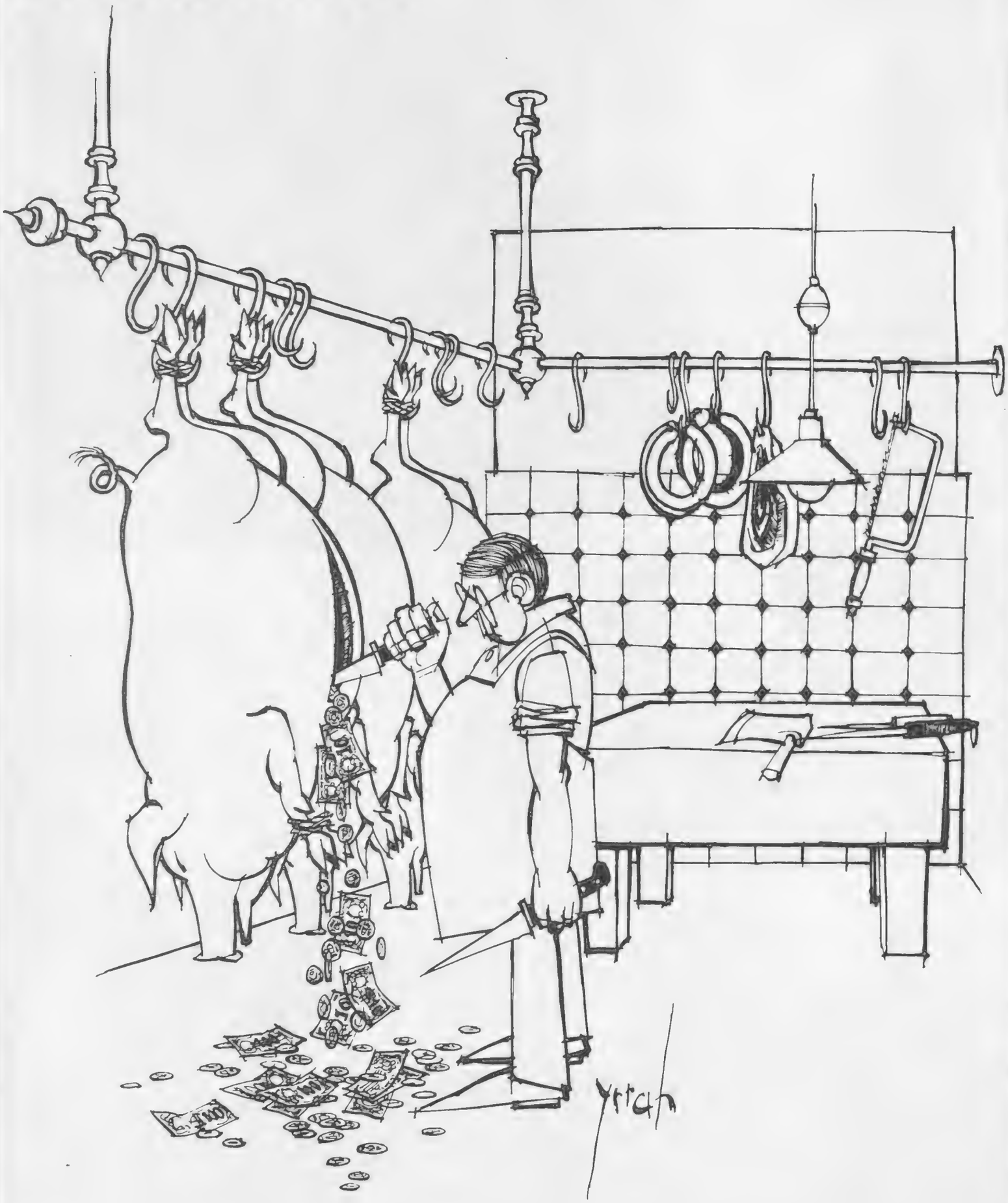
The Royal Aeronautical Society, 4 Hamilton Pl, W 1 (GRO 3515). T 25 Jan: Joint Meeting with IEE at the Society. Applications of Microminiaturization to Aircraft Systems, 6 p m
W 26 Jan: Agricultural Aviation Group, 9.30 a m
F 28 Jan: Test Pilots' Group: Flying quality requirements for Supersonic Transport, 6 p m

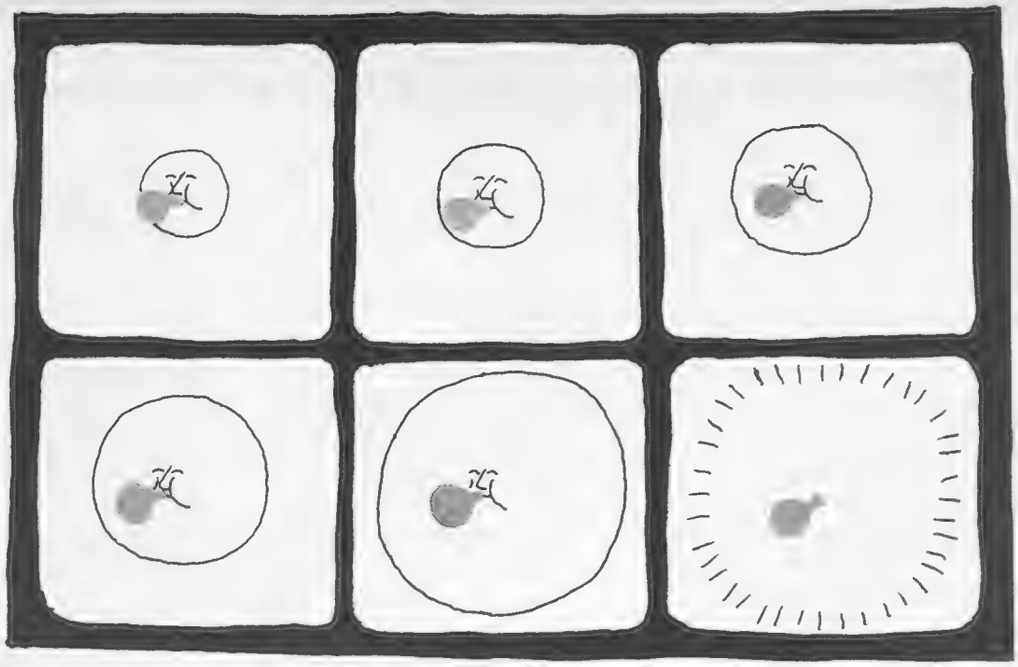
Royal Society of Arts, John Adam St, Adelphi, WC 2. W 26 Jan: The Tourist Industry Today, by Lord Geddes, CBE, DL., 2.30 p m
M 24 Jan: The Place of the Technologist in Modern Society by Professor M W Thring, 6 p m
F 28 Jan: The Planning of Cities and Regions by H Myles Wright, 6 p m

Science Museum, SW 7 (KEN 6371). Sat 22 Jan: Electrical Power, Victor Wall, 3 p m
T 25 Jan: Iron and Steel, Victor Wall, 3 p m

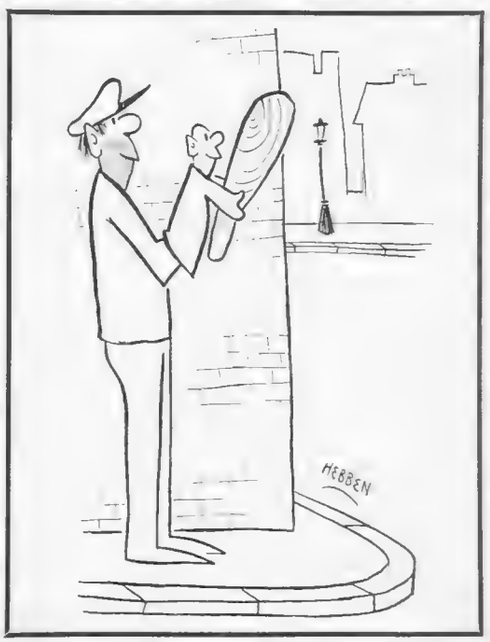
Tate Gallery, Millbank, SW 7 (KEN 6371). Sat 22 Jan: Turner, by Evelyn Meetham, 3 p m
T 25 Jan: The English Scene by Laurence Bradbury, 3 p m
Th 27 Jan: Miro & Klee by Laurence Bradbury, 3 p m

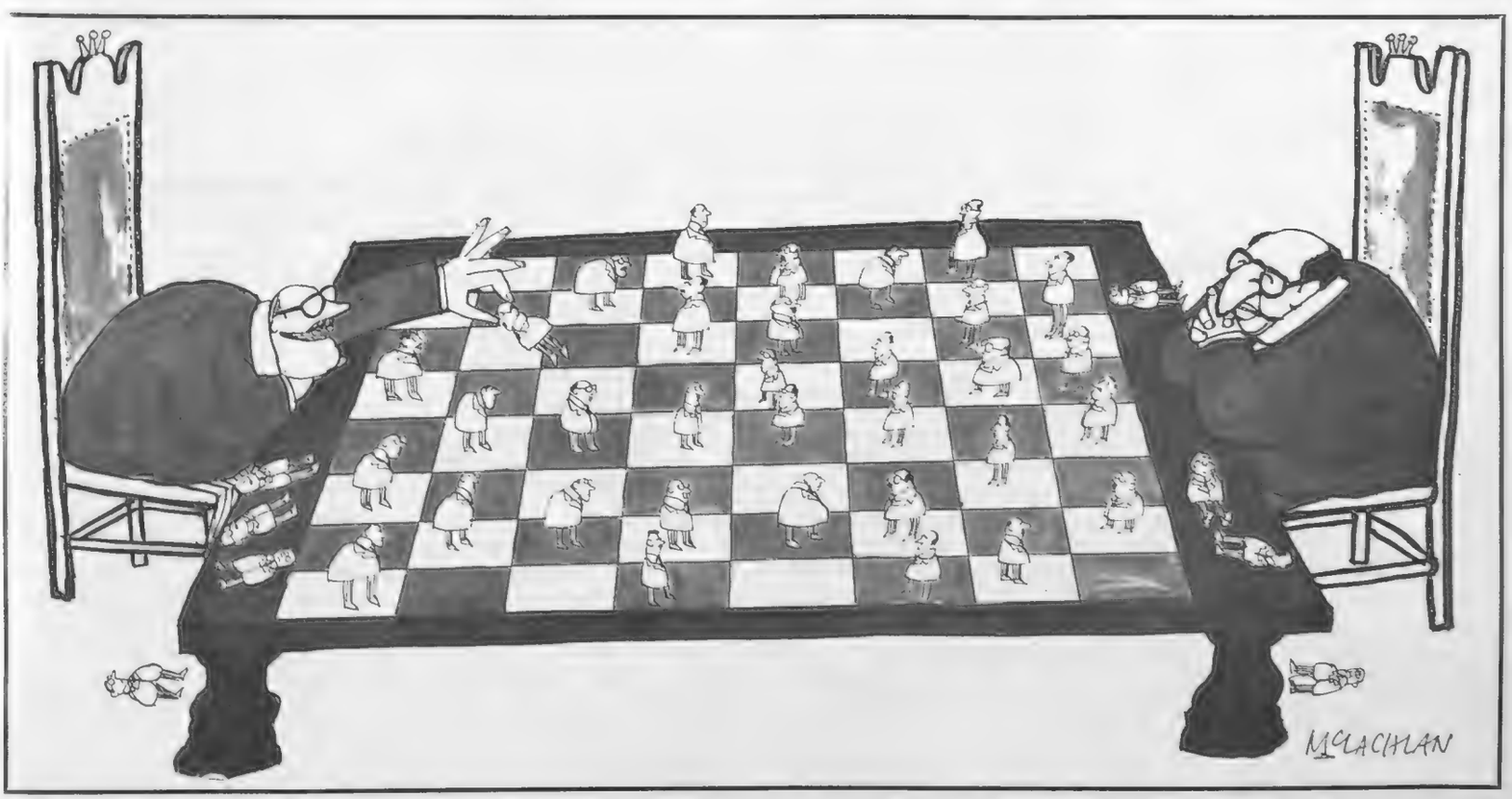
LAUGH WITH LONDON LIFE





Geoff Dunbar





Something to say

The best-sellers

I have noted with a degree of mixed relief and pleasure that *London Life* has not yet taken it upon itself to publish a weekly "best-seller" list of books. Not that such lists aren't welcome publicity to the book trade as a whole – they are – but I, as a publisher, get increasingly bewildered by the almost incredible inconsistencies of such lists.

My company, as a relatively new publishing house, was fortunate enough last year to publish no less than five best-sellers and on the returns available to us there is not the slightest shadow of doubt that they *were* best-sellers. Yet week after week the best-seller lists prove to be totally inconsistent. Quite often a book would appear the same week in the London *Evening News* as, say, No 5 in the list – yet in the *Evening Standard* it would appear as No 2. Yet the information sources from which such lists are compiled – that is, reports of booksellers – would appear to be substantially the same in each case. And – heigh ho! – as often as not, *The Sunday Times* would show the best-seller to be No 8 or 9 (but then, I suppose, the *S.T.* has always been something of a law unto itself).

Is it not time that some intelligent co-ordination be attempted jointly by the Publishers' Association and the Booksellers' Association, in the interests of both the book-buying public and publishers, to issue an authoritative weekly list that is, at once, not only authoritative but, for a change, accurate?

Leslie Frewin,
Hay's Mews,
Berkeley Sq, W 1

Dear Cecil Beaton . . .

Please stop being pre-fab. (It's too small and constricting for today's Londoner.)

Suggest you: (1) Buy yourself a Donovan cap and a crochet wool tie. (2) Buy yourself the new Paxton LP. (3) Realize that "hunt ball" is currently pronounced diskotek party.

Now look at your feet. If they are still held firmly in a glutinous mixture of earth and water: (1) Buy yourself a 1932 open tourer. (It probably won't work, but it's a peach for the Out game – nostalgics.) (2) Drive down Eton High-street to the Fourth of June Celebrations. (You'll probably spend an hour and a quarter in a traffic jam, and two hours dodging ill-met effusive dowagers – but that's the way it's always been.) (3) Switch from *London Life* to Kelly's Royal Blue Court Guide for 1922. What it lacks in pictures and topicality it makes up for in decorations and paralytic upper lips . . . But take courage – I heard a story recently about a deb who doesn't wear M & S underwear . . .

Wishing you synchromesh on all gear.

Chris Dunkley,
Flask Walk,
Hampstead, NW 3

Road conditions

In our country, I am appalled by road conditions for drivers. With the amount of tax we pay every year, we deserve better roads and better parking facilities. We should certainly not have to pay more for the use of cars on the roads, not to mention dearer parking charges in the centre of London.

May I suggest that more underground parking areas should be made available to the motorist, otherwise the drivers will be made *more* angry, and this I feel is not in the interest of the drivers of England.

Billy Wright,
Barnet, Herts

Confusing menus

Coffee house chains are bringing an ancient and honourable institution into disrepute. Perhaps your readers will join with us in a modest crusade to rectify this.

Menus advertise among the myriad other epicurean blandishments that their "grills" (*sic*) are "garnished" (*sic*) with "tomatoes and mushrooms" (*sic*). When (and if) you are in fact served, you will notice that while the mushrooms struggle manfully into the plural (there are two) – the tomatoes just never make it. On pointing this deceit out to the local manager we were assured that the menu was in the process of being altered. It was. Prices went up (George Brown please note), but the menu was substantially the same.

It is not the meagre portions we object to (well it *is*, really). It is the misleading statements that strike us as wrong. There you are, anticipating a healthy tuck in to four juicy halves of best British tomatoes, and what do you get? The skin and pips falling out of a lump of lukewarm pink sludge.

We ask for the support of your readers.

A Scott & C Bryant,
The Boltons, SW 10

The novelist's plight

Do you enjoy reading novels? Do you like the private relationship between a writer and a reader, as distinct from the public performance of TV? If you do, beware! In 10 years you may not have it because in 10 years nobody will be writing novels.

Consider the facts. The *average* earnings (best-sellers apart) of an author from a serious novel, are about £250 for, say, six months work. That sum covers about 4,000 copies. Of these 4,000 about half go into the public libraries. The author gets a royalty of, say, 2s 6d a book on each and every volume sold, *including* the books that go into the public libraries. On average a book is "released" to borrowers 20 times a year, but the author does not get a penny extra, no matter how many times his book is read. If he *did* get a penny extra on each book, the whole business of novel writing would become a financial possibility to an author.

All it needs is that a few librarians should agree to work the system. Old age pensioners apart, who would mind paying a penny per book?

Only librarians stand in the way by insisting that – in an age of automatic business equipment – this is physically unworkable.

But who cares if literature dies, if people just stop writing books, if the individual voice of the individual artist is silenced and we all watch Big Brother on TV all day and all night?

Alan Prior,
St Albans, Herts

National assistants

I would like to say how much I admire the courtesy, good manners and inefficiency of London shop assistants.

What a pleasure it is to go out shopping in this town . . . when I think of the voluminous rush of words one gets from a shopkeeper in Rome, or the desperate, tempestuous persuasion of the Parisienne *vendeuse*. In either case you immediately acquire a guilt complex by feeling you are helping them out of a job and leading their children to the brink of starvation.

Here the customer is king; he swims in a golden bath of indifference. He tries to catch the assistant's distracted glance . . . if he wants something definite then he *has* to attract attention to himself.

The polite reply is ready-made:

"Sorry, we no longer have it in stock!"

"Sorry, it is no longer made."

"Sorry, end of the season you know."

They are all so "sorry" that a customer ends up by feeling sorry for *them*. How could he (the customer) have dared solicit something that has never or no longer exists? Shouldn't he have been better informed before bothering people?

Sometimes after this kind of reply I stubbornly (or hopefully) trail round the counter hoping that something else will be suggested, something I don't know about that would be just as good . . . *mais non*. The assistant has disappeared inside himself somewhere, like an old tortoise, and I am left feeling I have interrupted something vastly important. He wouldn't dream of infringing on my freedom.

Sometimes the assistant goes as far as pushing you into another shop. "*We* haven't got this article, but if you go to 'X', first road on the left, I am sure they will be delighted to help you."

I now understand why Mr Wilson spends so much time begging the English to export.

Jacques Chattard,
Shoe Lane, EC 4

Shop window

I am distressed by the misleading nature of postcards in shop windows. My ageing uncle, who has a predilection for French provincial furniture, took several steps nearer the grave when he followed up a card which said "French Chest For Sale", and a friend who merely wanted a stitch or two in a torn jacket was a changed man after following up "Alterations Taken In".

I have myself been in a dilemma for days wondering whether to continue nursing a stiff neck or to avail myself of the services of the "Swedish Masseuse" advertised in splendid copperplate at my local newsagent.

Anthony Norris,
London, W 2

Classified advertisements

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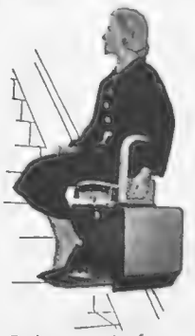

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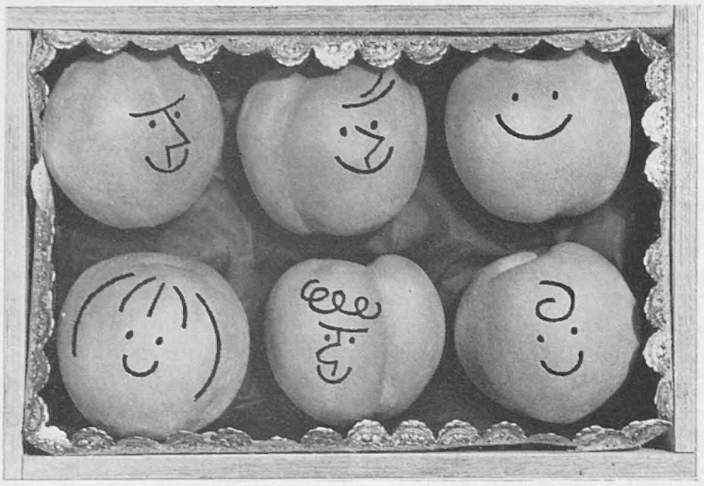

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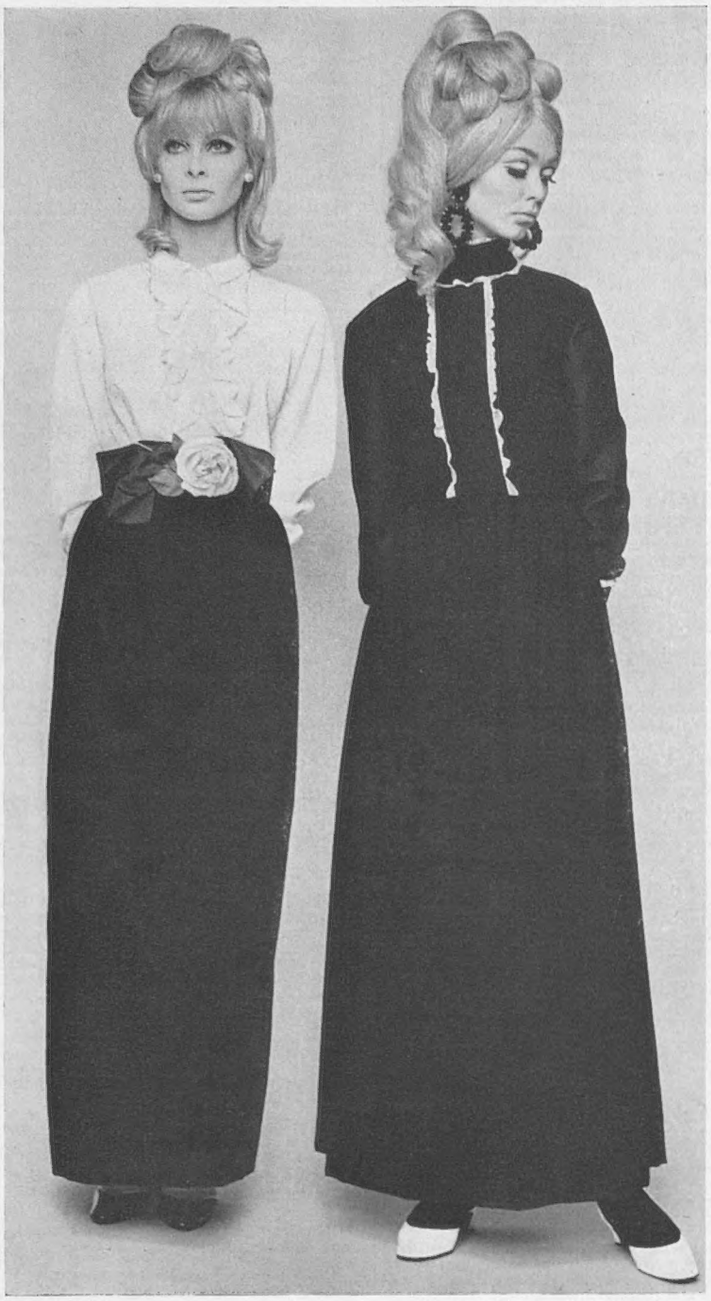

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